

MUSIC LOVERS' PHONOGRAPH MONTHLY REVIEW



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Interested In Recorded Music and Its Development*

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No. 6

Edited by

AXEL B. JOHNSON

Lotte



Lehmann

World-Famous Soprano on
ODEON
ELECTRIC RECORDS

3286 { Der Freischütz (C. M. von Weber), Agatha's Aria:
12 in. "Wie nahte mir der Schlummer" Part I and II
\$1.25 Lotte Lehmann, Soprano with Grand Opera Orchestra

OTTO KLEMPERER
AND THE GRAND SYMPHONY ORCHESTRA, BERLIN

5191 { Till Eulenspiegel's Lustige
12 in. Streiche
\$1.50 (Rich. Strauss), Tone Poem
Part I and II

5189 { Mefistofele (Boito)
12 in. Quartetto Del Giardino
\$1.50 Part I and II
A. Concato, M. Castagna, T.
Ciniselli, A. Righetti with
chorus and orchestra conducted
by E. Panizza

5192 { Till Eulenspiegel's Lustige
12 in. Streiche
\$1.50 (Rich. Strauss)
Tone Poem Part III and IV

5190 { Mefistofele (Boito) Quartetto
12 in. Del Giardino, Part III, A. Con-
\$1.50 cato, M. Castagna, T. Ciniselli,
A. Righetti with chorus and or-
chestra
Faust (Gounod), "Serenata, Tu
che fai l'addormentata"
Fernando Autori, Bass

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MUSIC LOVERS'

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General Review

THE new Columbia Masterworks sets include the long-awaited Tchaikowsky Violin Concerto, in an intensely vigorous and effective performance by Bronislaw Huberman with the Berlin State Orchestra under Steinberg, and Brahms' Quartet in B flat played by the Lener String Quartet. The latter set and the fifth release in the operatic series, La Bohème, have not reached us in time for review in this issue. Of special interest is the electrical version of Les Preludes which we have so long expected from Mengelberg. Perhaps my expectations were unduly high, for while the new disks give a brilliant and vigorous recording of Mengelberg's justly celebrated reading, I cannot feel that his full powers are exhibited here as they are so brilliantly in Tchaikowsky's Fifth Symphony and the Oberon Overture. As an interpretation, the old acoustical recording of Les Preludes still remains incomparable.

The Columbia standard and celebrity series include the Coronation March from The Prophet and a Dance of the Waves from Loreley played by the Orchestra of La Scala Theatre under Molajoli; a new record by that admirable pianist, Myra Hess, heard in a Brahms Capriccio and two Mendelssohn Songs Without Words; Tchaikowsky's Chanson Triste and Chant Sans Paroles in viola arrangements by Lionel Tertis; two novel 'cello pieces in Spanish idioms—Ravel's Pièce en forme de Habanera and Nin's Granadina—played

by Horace Britt, and Irish songs by William A. Kennedy. A later release, which has not yet reached the Studio as I write, lists the Miserere from Il Trovatore and the Act Three Quartet from La Bohème, with Arangi-Lombardi, Pampalini, Borgioli, etc; Mayerl's Sennen Cove played by the Court Symphony Orchestra; two Carmen Entr'actes by the Band of the Garde Republicaine; Rolling Down to Rio and a Border Ballad sung by Fraser Gange; and 'cello solos by Felix Salmond.

The February 25th Odeon release is not yet at hand, but its feature is Otto Klemperer's performance of Strauss' Till Eulenspiegel. Dajos Bela and his Orchestra are well represented by two light ballet pieces, Butterflies and Wedding of the Marionettes, a coupling of their inimitable tango performances, Ines and Mubeh, and again with a two-part recording of Komzak's Night-Life in Vienna. Cancato, Castagna, Ciniselli, and Righetti join forces in the Quartetto del Giardino from Boito's Mefistofele, conducted by Panizza (three parts); on the odd record side F. Autori, bass, sings Mephistopheles' Serenade from Gounod's Faust.

All three album sets on the Victor list have an especial seasonal interest. Stainer's famous oratorio, The Crucifixion, is sung by Richard Crooks, Lawrence Tibbet, etc., with the Trinity Choir and Mark Andrews, organist. The third act of Parsifal, recorded almost completely, is added to the

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rapidly growing Wagnerian series. Dr. Karl Muck is the conductor with the Berlin State Opera Orchestra and distinguished soloists of the Berlin State Opera. The third album is devoted to the Gregorian Chant, with the entire Ordinary of the Mass recorded by the Pius X Choir, College of the Sacred Heart, directed by Justine B. Ward.

The outstanding release from Victor, perhaps the outstanding record of the month, is that of two of Sousa's best marches recorded by none other than Dr. Stokowski and the Philadelphia Symphony, on which I shall comment at the conclusion of these usual summaries of the month's records. The remaining Victor disks include a new Segovia release (arrangements of a Bach Prelude, Allemande, and Fugue for guitar), Albeniz' Tango and Schumann's Aufschwung played by Wilhelm Bachaus, the Passover Scene from La Juive sung in magnificent fashion by Martinelli and the Metropolitan Chorus and Orchestra, excerpts from Carmen and Der Freischütz by the Metropolitan Chorus and Orchestra alone, two Faust arias sung by Elisabeth Rethberg, Schubert's Erlking and Ardit's Leggiero Invisibile sung by Schumann-Heink, two ten-inch disks of excerpts from the Rogue Song by Lawrence Tibbett, Beethoven's Creation Hymn and Protheroe's Laudamus sung by the Associated Glee Clubs of America at Madison Square Garden, Victor Herbert's Irish Rhapsody in a spirited and sympathetic performance by Shilkret and the Victor Symphony, and waltzes from Sari and the Waltz dream by Shilkret and the International Novelty Orchestra.

Brunswick continues its brilliant work with the second series of International Hall of Fame releases, announced last month and reviewed in this issue, topped by a splendid abridged version of Lohengrin. The third series currently announced is even more significant, containing the Polydor recording of Beethoven's Missa Solennis conducted by Bruno Kittel, Albert Wolff's brilliant record of the Interlude and Dance from de Falla's La Vida Breve, the Coronation Warch from The Prophet and Rubinstein's Toreador et Andalouse conducted by Julius Prüwer, Liszt's second Hungarian Rhapsody conducted by Julius Kopsch, and a fine disk of organ solos played by Alfred Sittard on the organ of St. Michael's Church, Hamburg (reviewed sometime ago in these pages from the Polydor pressing). In the domestic series is a new record by the capable Australian pianist, Edward Goll (Juon's Humoresque and Sauer's Espenlaub Study), songs by Michael Bohen (Königs Gebet from Lohengrin and Drinking Song from Der Freischütz), an ingenious transcription of Handy's St. Louis and Beale Street Blues conducted by Louis Katzman, and a march disk (King Cotton and Jolly Copersmith) by the Century of Progress Band—chosen the Official Band of the Chicago World Fair, 1933.

The customarily extensive popular and dance lists are issued by all four leading companies.

Turning to the supplements issued by the for-

eign departments of the four companies, we have from Victor the following works of outstanding interest: Morning Noon and Night Overture conducted by Heger, Don Juan Overture conducted by Schmalstich, the final scene of Andrea Chenier sung by Sheridan and Pertile with La Scala orchestra under Sabajno, Hubay's Violin Maker of Cremona and Berceuse played by the composer, a four-part Pearl Fisher Selection by Creatore's Band, tango records by Marek Weber's Orchestra, stirring versions of La Marseillaise and Marche Lorraine sung by Willy Tubiana, Hungarian national anthems by a male chorus of one-hundred voices, marches by the Orchestre Français and the Royal Italian Marine Band, and Spanish songs by Tirado. Of special note on the Columbia list are re-issues of the España and Estudiantina waltzes by Jacques Jacobs' Ensemble, and Mozart's Ave Verum and Schumann's Träumerei by the Catterall String Quartet—one of the best introductory chamber music disks for educational work. Also waltzes by the Colonial Orchestra, Bohême and Cavalleria Rusticana arias by Scacciati and Arangi-Lombardi, and the usual long Irish list. Brunswick issues many noteworthy disks in the Italian, Mexican, Porto-Rican, and Central American classifications, Odeon's headliners are songs by Richard Tauber (Tosti's Serenade and Leoncavallo's Mattinata), ballads by Gerard Hüsch, piccolo-flute duets (in the German list), and marches by the Banda di Milano.

The feature of the British releases is easily the English Columbia Company's issue of Tchaikowsky's fourth symphony played by Mengelberg and his Amsterdam Concertgebouw Orchestra, who made so magnificent a recording of the fifth. The same company lists also the third Bach Suite (D major), played by Defauw and the Brussels Royal Conservatory Orchestra, and on the odd record side of the set, a Corelli Sarabande by Arbos and the Madrid Symphony. Sir Dan Godfrey conducts the Bournemouth Municipal Orchestra in novelty pieces featuring marimba and xylophone solos; Prime Minister MacDonald speaks on Robert Burns, "A Man Amongst Men;" Albert Sammons plays Estrellita and from the Canebrake; Yelly D'Aranyi plays Drdla's Souvenir and the eighth Brahms Hungarian Dance; Irene Scharrer plays Liszt's twelfth Hungarian Rhapsody; Margaret Kennedy is heard on a new record of Songs from the Hebrides; Ivar Andréén sings a two-part version of Tom der Reimer; and Norman Allin sings two Purcell airs (Neptune's Air and Ye Subterranean Winds.)

The H. M. V. orchestrals include Arnold Bax's Tintagel and Mediterranean conducted by Eugene Goossens, the overtures to Euryanthe and The Operaball conducted by Dr. Blech, the Fledermaus Waltz by Erich Klieber and the Vienna Philharmonic, Liszt's Piano Concerto in E flat by Levitzki with Ronald and the London Symphony, Turkish Marches by Mozart and Beethoven conducted by Karl Alwin with the Vienna Philharmonic. For chamber music there are Dohnany's Quartet in D flat played by the Flonzaleys and

Mendelssohn's Octet in E flat by the International String Octet. Instrumentals: Bach's Passacaglia and Fugue in C minor played by Marcei Dupre on the Queen's Hall Organ, Haydn's Sonata in D played on the harpsichord by Violet Gordon Woodhouse, Franck's Prelude Choral and Fugue played by Cortot, Liszt's tenth Hungarian Rhapsody by Hambourg, Boëllmann's Suite Gothique by Reginald Goss-Custard on the Queen's Hall organ, Chopin's A flat Waltz and Schubert's A flat Impromptu by Arthur Rubinstein, Mozart's Menuet in D and Paganini's Caprice No. 13 by Albert Catterall, making his debut under the H. M. V. label.

Vocals: Dio! mi potevi scagliar and Deathscene from Otello sung by Zanelli with La Scala Orchestra under Sabajno, the Wahn Monologue from Die Meistersinger by Schorr with the Berlin State Orchestra under Blech, arias from Tosca by Inghilleri and Dua, the Pagliacci Prologue by Armand Crabbe with an orchestra conducted by Coppola, Dargomwizky's Old Corporal and Flegier's Le Cor sung by Chaliapin, four sea shanties arranged by Terry sung by Percy Heming, Purcell's When I Am Laid in Earth and Mendelssohn's Oh Rest in the Lord by Leila Megane. Four disks are devoted to recitations from Great English Poets (Shakespeare, Blake, Milton, Keats, etc.) by Basil Maine, Margaret Gowings, and Clifford Turner.

Parlophone issues a new recording of Respighi's Fountains of Rome conducted by Dr. Weissmann, Brahms' Academic Festival Overture conducted by Dr. Fritz Stiedry, and the Beautiful Galathea Overture conducted by Bodanzky. Meta Seinemeyer and Sigismund Pilinsky are heard in a two-part version of the Meistersinger Prize Song, Louise Helletsgruber, sings familiar arias from La Bohème, Nino Piccaluga sings Otello's Deathscene and Manrico's aria from the third act of II Trovatore, and Raquel Meller sings two hits from the current Parisian success—Paris-Madrid.

Miscellaneous British releases: five Brahms waltzes by Robertson and Bartlett—two pianos (Homocord); Midsummer Night's Dream Overture conducted by Furtwängler (Polydor); Vienna Blood Waltz conducted by Melichar (Polydor); a movement from Mozart's Sonata in C for organ and string orchestra conducted by Paul von Kempen (Polydor); the Egmont Overture conducted by Clarence Raybould (Regal); Elgar's Second Wand of Youth Suite by the Decca Military Band (Decca); Schubert's An die Musik and Am Meer sung by Schlusnus (Polydor); and abridged productions of Der Freischütz and Die Fledermaus (Polydor).

From France comes an interesting report of Ravel's Bolero, the orchestral sensation of the current season, being conducted for recording by Albert Wolff (for Polydor) with the composer himself present and taking active part in securing an authentic and effective performance.

In connection with the promised comment on this month's Stokowski record, it will be of interest to re-print the following paragraphs that appeared in my General Review in the June, 1929, number. In speaking about a current Odeon record of the Guard of Honor and Bedouin marches played by the Grand Odeon Orchestra, I went on to say: "I am sorry that the last disk was not played by what Odeon terms its 'Grosses Odeon Streichorchester,' which has made such fine records in the past. I wonder how many of our readers have paid attention to the excellent series of old country marches played by this organization. I should advise all who are interested in hearing typical old country marches performed exactly as by the better class orchestras in Northern Europe to hear march records like Odeon 85195, Hoch und Deutschmeister; 85191, Alten Kamarden; and 85187, Das ist mein Oesterreich.

"Of course we have also excellent American march records played by symphony orchestras; for instance, the Queen of Sheba Cortege and Triumphal March of Grieg played by the Victor Symphony under Pasternack (Victor 35763), and others.

"Some time ago a member of our Staff came to me after he had attended a concert at the Boston Symphony "Pops" where Sousa's Stars and Stripes Forever March was played by the full orchestra. He expressed his astonishment that a march originally written for band could sound so remarkably well when played by an orchestra. This associate knows when he has heard a good thing. I could inform him that abroad one of the well-known marches played by a full symphony orchestra is among the most popular offerings of the leading concert halls.

"This again reminds me of last year when I attended a banquet given by the Victor Company at the Plaza Hotel in New York on the occasion of the announcement of their prize contests for the best American symphonic and concert jazz compositions. Among those present was John Philip Sousa, famous composer of Stars and Stripes forever. A large symphony orchestra played at the banquet and when, among other artists, Sousa was called upon to speak, at the Toastmaster's request he went to the conductor's platform and led the orchestra in his most noted march. As many times as I have heard this composition played by Sousa himself and numerous others, I must admit that here was something that was never heard before. The orchestra was composed of the leading members of the Victor Symphony, and what a performance! I have never heard such applause before or since. Sousa barely escaped being carried back to his seat on the shoulders of some of the younger artists present.

"One of the leading members of the Victor Company's Repertory Department stated his belief to me that all Sousa's marches should be rearranged and played by good orchestras, instead of the usual bands and inferior small organizations. It has been a custom of the recording companies to have the major symphony orches-

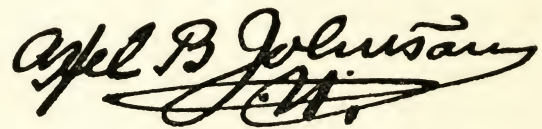
tras of this country play a Strauss waltz or two in order to give the layman an opportunity to really enjoy one of these organizations' recordings. It would be interesting to hear what these same orchestras could do with a popular march."

The Victor Company has not been slow in realizing the importance of the suggestion made above. This month we have a recording of Sousa's famous Stars and Stripes Forever and equally famous El Capitan, played by the Philadelphia Symphony Orchestra. And what a striking record it is! Be sure to hear it on your next visit to your dealer and I am confident that you will include it in this month's budget.

During a visit to New York last week, I learned that the Columbia Company will follow up its excellent release of Tchaikowsky's Fifth Symphony, played by Mengelberg and the Amsterdam Concertgebouw Orchestra (Masterworks Set No. 104), with the same artists' recording of Tchaikowsky's Fourth. This is indeed good news. My associates on the staff and I are looking forward

with the greatest anticipation to the arrival of these advance samples at the studio. However, I am sorry to say that the sale of Masterworks Set No. 104 has not been as satisfactory as could be expected from the artistic and mechanical perfection of that work. As I stated at the time this set was released, it is one of the most impressive recordings ever issued by any company.

Once again I call special attention to the excellent celebrity releases the Brunswick Company has been favoring us with during the last few months. The feature of this month's release, Wagner's Lohengrin in abridged form, should be widely popular, and it too should not be overlooked by any of our readers when next they visit their record dealers.



Recorded Spanish Music

by ROBERT DONALDSON DARRELL

A I first thought one would be inclined to say that the music of Spain is exceptionally well represented on records. Obviously, its distinctive qualities of piquant coloring and vivid rhythmical life are those which make for highly successful phonography, and the lively esteem in which the phonograph is held among Spanish-speaking peoples is testified to by the fact that the manufacturers find it necessary to supply Spanish translations of the English titles of their popular releases. But a moment's consideration reveals the situation in a somewhat different light. True enough, the Spanish idiom is ideally adapted for recording—but how often are the recorded examples not merely quasis-Iberian? Hispanic America has an apparently insatiable appetite for disks, but if the authentically Spanish works are sifted out, they prove to be very few. In the great bulk of Spanish-American recordings, a majority of which are no better or worse than the majority of our own popular recordings, there are works which deserve serious study. But their merits are their own, and while the Spanish influence is the predominant one, they are of the new world and not the old. And so narrowing our field to the recorded music that is genuinely Spanish, its extensiveness is very greatly reduced.

But the residue is not inconsiderable, either in extent or in significance. In the last two years alone it has been steadily and rapidly growing until now it can truthfully be claimed that there is a representative recorded literature available.

The bulk of it of course consists of folk and popular music, but as that subject has been capably dealt with elsewhere, and as in any case I am unequipped to deal with it all, I propose to confine the present survey largely to the field of "composed" music, and even more specifically to the works of the leading Spanish composers. As most of these works are but newly recorded, the article will be partly an augmentation of a more extensive study that appeared during the first year of THE PHONOGRAPH MONTHLY REVIEW, W. S. Marsh's splendid paper on *Musical Spain via Phonograph* which ran in the December 1926 and February 1927 issues. Mr. Marsh is not merely a master of the subject, he is vigorously stimulated by it to infectiously spirited writing. The three years or more that have passed since its appearance have not dulled it in the slightest, and it makes as enjoyable reading (to say nothing of its information value) today as it did then. The description of the various Spanish dances and the study of the "zarzuelas"—and particularly the best of them, The Land of Joy—are

especially helpful to anyone whose interest in the subject is at all aroused. More recently Mr. Marsh has published a little book in dictionary form. *Musical Spain from A to Z* As Exemplified on Phonograph Records (Campbell Music Company, Providence, R. I.), that amplifies and augments much of his earlier material, and which is literally indispensable to any record collector who intends a serious approach to Spanish music. But here again no attempt has been made to list fairly completely the recorded works of the major composers. Many records have appeared since the booklet,—all of which is the present article's reason for being.

Spain's Glinka was Felipe Pedrell (1841-1922), like the Russian nourishing his works in the rich soil of folk music, and by virtue of his enthusiasm and indefatigable proselytism the founder of a well-rooted national school. Albeniz, Granados, de Falla, and many lesser lights were his pupils—one might almost say that they were his "works", for while his own music has already largely disappeared, the aims which animated him to such strenuous labors find expression in their compositions. The only recorded example of Pedrell's own writing, as far as I can discover, is the acoustical disk unearthed by Mr. Marsh, one of the Canzones Arabescas sung by Margarite D'Alvarez for the old Vocalion company. It was retained in the 1927-28 Vocalion catalogue, issued by the Brunswick Company, but I imagine that it is now withdrawn permanently. But if there are no records to mention, there is one passage of Pedrell's writings that I cannot forbear to re-quote from Mr. Marsh's article, as it gives so accurate a description of what present day composers are driving at when they employ, or rather construct a national idiom—the assimilation rather than the incorporation of folk music.

Folk-song, this voice of the nations, the original inspiration of some great nameless singer, is searched by the spotlight of contemporary art, and shown to be its quintessence; the modern composer nourishes himself with this quintessence and assimilates it. He lends it the delicate forms that music alone can offer—music, which in our time has undergone an extraordinary technico-formal evolution unknown to the earlier ages. Thus folk-song gives the pitch, the fundamental, while modern art adds thereto of its own—a conventional symbolism, the wealth of its forms. And the beautiful is made more beautiful by the discovery of a harmonious relation between form and content.

That, in brief, is the credo held by not only the Spanish nationalists, but by those of every nation, and which has resulted in such genuine national (while always distinctively individual) utterances as those of Sibelius in Finland, Bartok in Hungary, and de Falla in Spain, to name a few of the most apt examples.

However, before touching on de Falla and his contemporaries, there are Albeniz and Granados to be considered. Isaac Albeniz (1860-1909) is a gaudier and more adventurous figure than most composers, comparable with the dashing—but very likely highly imaginary—personage that Berlioz pictured himself. Although he yearned to distinguish himself in the opera house his essays in the larger forms are unheard today, and it is his scintillating piano works that hold

his fame. A virtuoso of the first order himself, his pieces are often immensely difficult, but almost invariably they are immensely effective. And there is a sturdy musical content beneath the dazzling pianism, for unlike most writings for the instrument they bear orchestral transcription not merely with grace, but often to increased advantage. Compositions are rare indeed that parallel their amphi-congeniality in this respect. Yet it is not by virtue of inherent force of their content that they flourish in transplanted versions, but rather by reason of their intoxicating luminosity and flavor. Albeniz's music is always outward; Pedrell sagely realized that "of listening to that music which sounds within one, he knew nothing." Yet who would demand great intellectual or spiritual powers of a superb athlete? The bounding grace and litheness of Albeniz's writing is ample justification of itself.

His qualities are at their best in his most important work, *Iberia*, a set of piano works issued in four books of three pieces each. They are programmatic "impressions" of various Spanish localities. Enrique Fernandez Arbos, the conductor, has orchestrated a number of them and by virtue of his life-long friendship with the composer and his intimate knowledge of the latter's wishes, one could hardly wish for more authentic versions. It is appropriate that Arbos should also record several with the Madrid Symphony Orchestra (issued this month by Columbia and reviewed elsewhere in this issue): Triana, El Puerto, and El Corpus en Sevilla. The last, perhaps better known by its French title, *Fête-Dieu à Seville*, has also been orchestrated and recorded by Stokowski, with even greater brilliance and daring ingeniousness. Triana, the *Fête Dieu*, and the *Evocation* are recorded by the Barcelona Municipal Band for the Spanish H. M. V., and the first is also conducted by Goossens on the odd side of his Granados Spanish Dances (the Arbos transcription is used). Recordings of the original piano versions are available of Triana by Rosenthal (Parlophone) and Bachaus (H. M. V.), and of El Puerto by Murdoch (English Columbia) and Kartun (French Odeon).

Other orchestral recordings include Cordoba and Granada by the Gramophone Symphony (French H. M. V.): Cordoba conducted by Jose Padilla—composer of *El Relicario*—for Pathe-Art; Cordoba, Seville, and Cadiz by an orchestra accompanying La Argentina's castenet recordings for French Odeon and French H. M. V. The Barcelona Municipal Band plays his Spanish Rhapsody for Spanish H. M. V. Piano disks: Navarro and Seville by Arthur Rubenstein (H. M. V.); Navarra by Marcelle Meyer (H. M. V.); *Sous le Palmier* by Cortot (Victor) and Meyer (H. M. V.); *Seguidilla* by Kardun (French Odeon) and Cortot (acoustical Victor); *Malaguena* by Cortot (acoustical Victor); and the *Tango in D* by Bachaus (Victor); *Novaes* (Spanish Victor list) and *Echaniz* (Columbia). The *Tango*, arranged for string quartet and re-christened "Spanish Dance", is played by the Musical

Art and New York Quartets for Columbia and Brunswick respectively. In Kreisler's violin arrangements it and the Malaguena are recorded by Kreisler (Victor), and Samuel Dushkin plays original violin transcriptions of a Jota Aragonesa and the Tango (H. M. V.) One Darrieux, violinist, plays a Cancion Catalan for French Odeon, whether in transcription or not I cannot say.

Enrique Granados (1867-1916) was also an excellent pianist, but his compositions are much slighter and less distinctive. They have fluency and grace, but it is probably that the tragic circumstances of his death in the sinking of the "Sussex" during the war has tended to magnify the actual significance of his work. Goyescas is his largest work, the first opera written by a Spaniard and performed in Spanish, to be produced in this country. It is represented on records only by the popular intermezzo, available in a number of versions. His only orchestral works of note is a set of Spanish Dances, five of which were recorded acoustically for the English Columbia Company by Sir Henry Wood. Electrical versions are out of three: Oriental, Andalusian, and Rondalla Argonese conducted by Goossens (Victor), the Rondalla by Arbos (in his Iberia album), and the Andalusian in La Argentina's Odeon album issued by The Gramophone Shop. The last-named is the most popular, and is recorded also in 'cello versions by Casals (Victor), Cassado (English Columbia), and Radisse (French Odeon), for the piano by Raoul Sergei (Odeon), and for the guitar by Maccaferri (French Columbia). Morini (Polydor) and Lorand (Parlophone) play one of the dances in a violin arrangement by Kreisler. Piano pieces: Moresque played by Una Bourne (H. M. V.) and Playera by Moiseivitch (H. M. V.). The only recorded song I have been able to find is El Majo Discreto electrically recorded by Sophia del Campo and acoustically by Bori (Victor).

The list of recorded works of Joaquin Turina (b. 1882) is also a short one, but it is far more significant, including three major orchestral works: the well-known Procession del Rocio conducted by Arbos (Columbia), the Danzas Fantasticas newly recorded by Goossens (H. M. V.), and La Oracion del Torero conducted by Perez Casas and the Madrid Symphony (Spanish H. M. V.). Turina has written a number of piano works, none of which have been recorded as far as I know, but one of his finest compositions—one that ranks high in all Spanish music—is a singular Fandaguillo for guitar, recorded in the superb performance of Segovia (Victor). The Cuarteto Aguilar (Spanish lutes) plays arrangements of the third fantastic dance—Orgia—and of a Festa Mora en Tanger. The latter piece is the more felicitous transcription.

Manuel de Falla (b. 1876) may lack the natural gifts of Albeniz, but his efforts are more consciously directed, his writing the most direct and solid yet produced by the Spanish school and his leadership is likely to be clinched even more securely with later works. Apart from

the fact that his music best exemplifies Pedrell's doctrine of the assimilation of folk element, it is distinctive by virtue of a driving force and intellectual application that strike deeper below the surface than any other Spanish composer has yet done. Without overestimating him or forgetting certain obvious limitations that so far have prevented him from approaching the stature of Sibelius or Strawinski, it is undeniable that he is to play an important part in musical history. Already he has a number of large works to his credit, beginning with the prize-winning opera, La Vida Breve, and including the ballets, El Amor Brujo and El Sombrero de Tres Picos, the "symphonic impressions" for piano and orchestra, Noches en los Jardines de Espana, and the puppet show, El Retablo de Maese Pedro. All but the last are represented phonographically. From the opera we have the Interlude and Spanish Dance, somewhat uncharacteristic perhaps in the absence of the leanness and severity of the composer's later and purer style, but marked by a greater range of feeling and a less disciplined and restrained utterance. The Spanish Dance is far and away the best of the myriad pieces rejoicing in the same title. Spanish to the core, it is animated by a springy rhythmical pulse that is quite irresistible, and every moment of its graceful and spirited course is sheer delight. The best versions of the two pieces are conducted by Albert Wolff for Polydor. Cloëz conducts both for French Odeon and Stokowski the dance for Victor. The latter's reading is brilliant but far less resilient and effective than that of Wolff. Kreisler pays the dance in an original arrangement for solo violin.

El Amor Brujo is available in its entirety on disks, as both the orchestral suite drawn from the ballet and the incidental songs have been recorded, the former by Morales for Columbia, and in somewhat briefer versions by Anthony Bernard (Brunswick) and Cloëz (French Odeon), and the songs by Ninon Vallin for Parlophone (Chansons du Chagrin et du Feu Follet, and Danse du Jeu d'Amour). For a detailed description of the ballet and the correct order of the various parts, reference should be made to page 278 of the May 1929 issue. Both Morales' and Bernard's recordings are excellent; I have not heard that by Cloëz. The former is complete, but Bernard's includes all the most essential material and while necessarily it is less thoroughly Iberian than that by the native Spaniard, tonally and technically it has a slight edge of superiority. The cold ferocity of the Fire Dance is very characteristic of the composer and the piece has found considerable favor as an isolated concert work. A distinction should be drawn between the Morales and Bernard versions, played with the chamber orchestra called for by de Falla, and the symphonic performances by Coppola (French H. M. V.) and Goossens (Victor—Hollywood Bowl Album). In a piano arrangement, by the composer I believe, it has been recorded by Myra Hess (Columbia), Brailowsky (Polydor), and Kartun (French Odeon). I have not heard

the record of a *Danse de l'Amour sacre*, played by Madeleine Valmalette, pianist, for Polydor. Is this a transcription of the Dance of Love from *El Amor Brujo*, or a separate piano work?

The Three-Cornered Hat ballet is known in concert only by the vigorous full-blooded dances, recorded by Defosse (Edison Bell), Arbos (Columbia), Sargent (Victor), and probably others. Arbos' performance lacks some of the punch and gusto of that by Sargent, but again the element of authenticity must be taken into account if one is a stickler for it. The Miller's Dance is also out in piano version by Marcelle Meyer (H. M. V.).

With *Nights in the Gardens of Spain* we have the finest flowering of de Falla's style, the happiest balance between the limpid grace that marks so much slighter Spanish music and the intent animation that is so characteristic of the man himself. As his biographer writes: "Nothing is less brilliant (in the vulgar meaning of virtuosity that is attributed musically to this epithet) than these Nocturnes; but nothing is more strongly colored by the play of lights and shadows skilfully contrived. . . . de Falla is much more than a painter of Spain; he is an evoker of Spanish emotion, often the most hidden, the most reserved." In the quiet and luminous close of the third movement (In the Gardens of the Sierra of Cordova) Spanish music finds its purest essence. The recorded performance by Mme. van Barentzen with a symphony orchestra under Coppola (H. M. V.) is one of the finest examples of modern music on disks.

Among de Falla's smaller works the seven popular songs are well-known both in their original versions and in the violin transcriptions by Kochanski.—*Suite Populaire Espagnole*. Three of the songs, those sung by Mme Barrientos for French Columbia have the added distinction of the composer's own performance of the accompaniments—his only phonographic appearance to date. For convenience I have arranged a little table of the various recordings, giving the vocal versions on the left and those for violin (or 'cello) on the right. The artists record under the following labels: singers—Barrientos and Silvera (French Columbia), Panzéra (French H. M. V.), Schipa and Del Campo (Victor); violinists—Benedetti and D'Aranyi (Columbia), Kreisler (Victor), Chemet and Dushkin (H. M. V.), Lorand (Parlophone); 'cellist—Maréchal (French Columbia).

VOCAL	INSTRUMENTAL
<i>El Pano Moruno</i>	
Del Campo; Barrientos	Chemet; Maréchal
<i>Nana (Berceuse)</i>	
Silvera; Panzéra	Maréchal
<i>Seguidilla Murcienne</i>	
Barrientos; Vallin	
<i>Asturiana</i>	
Barrientos	Benedetti; Lorand; Maréchal
<i>Jota</i>	
Schipa Panzéra; Vallin	Benedetti; D'Aranyi; Dushkin; Chemet; Lorand
<i>Cancion</i>	
Silvera	Benedetti; Kreisler; Lorand
<i>Polo</i>	
Silvera	Benedetti

Miscellaneous piano disks include the Andaluza played by van Barentzen on the odd side of the *Nights in the Gardens of Spain* records and also by Murdoch for English Columbia; the *Fire Dance* and *Danse de l'Amour* records mentioned under *El Amor Brujo*. Besides the set of seven there is one other recorded song, *Tus Ojillos Negros*, a splendid example of de Falla's vocal writing as well as a superb recorded performance by D'Alvarez (Victor).

A few other composers of lesser note should be mentioned. Miguel Esclava (1807-1878) wrote several operas and a great deal of church music, of which there is one (at least) recorded example—the *Misere* for soloists, chorus, and orchestra—included in the "*Semana Santa en Sevilla*" album issued by the Spanish H.M.V. Joaquin (Quinito) Valverde is the composer of *The Land of Joy*, finest of all zarzuellas, and many songs and smaller pieces. There were a number of acoustically recorded excerpts from the *Operetta*, principally from Columbia; probably there are some electrical disks issued by this time. Valverde's most popular song is the sprightly *Clavelitos*, often recorded, but never more effectively than by that admirable Spanish soprano, Lucrezia Bori. Not far behind is the performance—also excellent—by Sophia del Campo, of South-American birth. There are many disks of Valverde's compositions, and there is space to mention only the two pieces (*La Corrida* and *Tango Andalouse*) in the album of *La Argentina's* records, *Cruz de Mayo* sung by Bori, and *Mari Gloria* sung by Silvera (French Columbia).

José Iturbi (from whom, by the way, we should soon have some records), George Copeland, and other pianists specializing in Spanish music have recently made the names of Manuel Infante, Federico Mompou, and Joaquin Nin familiar. The last is of Cuban birth, but has studied in Spain and is generally associated with the Spanish group. His *Tirana* is sung by Silvera (French Columbia,) Jeanne Gauthier plays four pieces for violin in Kochanski's arrangements (French Odeon), and Horace Britt plays his *Granadina* for 'cello (issued this month by Columbia). Infante is represented only by the theme and variations—*El Vito*—played by Andrée Piltan (French H. M. V.). As yet I have not seen works of Mompou on disks.

Sor, Tarrega, and some of the other masters of the guitar school are represented among Segovia's releases (Victor).

Finally there is young man of twenty-five, de Falla's only pupil, who should not go unnoticed although as yet there are no phonographic examples of his work. Ernesto Halffter or Halffter-Escriche) is in many ways the most promising genius Spain has yet produced. If the *Sinfonietta* that Arbos introduced on his American tours is any fair index to Halffter's powers and if he can develop and deepen them without losing his joyous humor and spontaneity, a modern Haydn or Domenico Scarlatti is not too much to hope for. His is a rare and unspoiled voice in modern music and the *Sinfonietta* in D one of the most

delightful and sheerly alive pieces of contemporary music that I know. Surely it will not be overlooked when Arbos is recording again.

Turning from the composers, brief mention should be made of the more important Spanish musicians who are to be heard on disks. The leading conductors are Arbos and Pedro Morales, the former well-known in this country by his guest appearances and the latter a distinguished poet, critic, and composer as well as conductor. Both record for Columbia. Segovia, the Cuarteto Aguilar, and La Argentina have not made many records, but every disk is a necessary addition to any comprehensive Spanish library. The guitar and lute records are issued by Victor, Argentina's under European Odeon and French H. M. V. labels. (These, like all the other foreign records listed, are of course procurable through the American importers.) The most prominent recording singers of Spanish birth are Bori, Gogorza, Mojica, Lazara, Zanelli, Mardones, and Moriche, all of whom have included some examples of their national music in their phonographic repertory. D'Alvarez and del Campo are of South American birth, but they are to be accredited with some of the finest examples of recorded Spanish songs. Casals is perhaps the greatest Iberian musician, but he has recorded only a few works by native composers.

The record collector who wishes to delve deeper into this fascinating field should pursue his studies with the help of the catalogues listed by the manufacturers who repress many disks actually recorded in Spain by Spanish artists. In addition

the principal releases of the Spanish companies are imported by various American dealers. One of the most significant of these works is the album "Semana Santa en Sevilla", a set of recordings made in Seville during the Holy Week festivities.

One could hardly write on the subject of Spanish music without touching on the quasispanish works by composers of other nationalities. The distinctive colors and rhythms of the Spanish idioms lend themselves readily to imitation, but for the most part a wide gulf remains between the genuine and the spurious article. The many songs and pieces by South American composers have more of the authentic Iberian qualities, but there is naturally an admixture of other elements which at their best make for a new idiom worthy of separate classification and study. Besides the "Spanish Dances" of Moszkowski, Sarasate, etc., etc. (many of which are pleasant enough salon pieces if one discounts their pretension to the real Spanish flavor), there are a number of works by more important composers—Frenchmen in particular—that attempt and not always unsuccessfully to evoke the soul of Spain. Many of the best are available on records: Carmen (Columbia and Victor), Chabrier's *España Rhapsody* (in many versions of which the best is Coppola's for French H. M. V.), Debussy's *Iberia* (Columbia and French H. M. V.), Rimsky-Korsakow's *Caprice Espagnole* (Victor, English Columbia, French Odeon), Ravel's *Spanish Rhapsody* (French H. M. V.), and many piano pieces by Debussy, Ravel, and others. Possibly Ravel's *Bolero* may soon be added to the list.

On and Off the Fence

by "OBSERVER"

The average phonograph enthusiast is possessed of a restless soul. Always he yearns for that impossible goal—perfection. No matter how revolutionary technical improvements may be or how rapidly they are put on a marketable basis, his insatiable desires are invariably several jumps ahead. A year or two ago the sound box and needle question was paramount, and much white paper was covered with spirited expositions of the case for and against fibres, the fine gauge grip needles, twice fifty-seven varieties of sound boxes with diaphragms of almost every conceivable substance. Our British cousins still cultivate these researches assiduously, but on this side of the water, phonophiles appear to be of a less experimental nature, and instead of tinkering with a myriad gadgets themselves, they want to rush to the nearest dealer's and select the "best instrument," to be delivered the same day. And if some new model appears a month or two later, they are thoroughly unhappy unless their "now obsolete" machine can be replaced.

Among the many questions which our readers ask us, two appear in more than half the total number of inquiries: "What is the best instrument?" and "Will there soon be a better machine than any now available." If we happen to meet a reader personally, the chances are nine to ten that he will immediately spring these very same posers. The present article is intended to "answer"—insofar as any actual answer is possible—these persistent questions, some sort of light on which is so earnestly desired.

The "Best" Instrument

A moment's consideration should show that the first query is utterly impossible to answer directly. What is

the best automobile, the best piano, the best radio? If there really were one better than any of the rest, it could hold its position of absolute supremacy for only a month or two at the most. The man who asks so preposterous a question is looking at things from the wrong angle. Let him ask himself instead, "What is the best instrument for my purposes?" and we have a new and quite reasonable problem.

It would be very difficult to estimate how many different makes of phonographs are put on the market today. Fortunately, it is not necessary to scan the entire field, for a distinction is to be made immediately between the standard instrument—the product of long-established and reputable manufacturers, and the myriad others, bearing an infinite variety of weird names, and the product of new or quite unknown companies. Such a distinction should not be understood as a blanket condemnation of every instrument except those which bear one of the leading trademarks. In England, for example, it is possible to procure hand-made gramophones or special instruments manufactured to order by experts, and such instruments are undoubtedly superior—for the specific purpose for which they are made—to the standard makes. Naturally, they are also much more expensive. We do not know of any such special phonographs that are made in this country, but it is not unlikely that they exist. On the other hand it is by no means impossible that there are instruments manufactured by Western or Middle-Western concerns unknown in the East that compare very favorably with the standard

machines both in quality and in price. But—and here the importance of the well-known trade mark becomes evident—one can not be sure whether the bargain is all that its makers claim for it. The element of chance is too high, and if one has guessed wrong, there is little or no redress.

In buying a standard make, one has not only the guarantee of the manufacturer's long experience and good reputation for both skill and fair dealing, but one knows that if the instrument or any part of it does not live up to specifications, "Something can be done about it." There is a responsible company in back of the goods. There are direct representatives in all the larger cities, and dealers in almost every town. If you think that your purchase has fallen down in any particular, it is only necessary to state your case and produce actual grounds for dissatisfaction to have the matter remedied or your money returned.

Home Trial

Equally important as the above consideration is the tremendous advantages of home trial that is possible when one is dealing with the local agent for one of the leading companies. If one is purchasing a portable or a small table model, the dealer's demonstration in his own display rooms is sufficient index of the instrument's qualities. But if a large and expensive electrical model is under consideration, home test is not merely advisable, it is imperative. The cost of such an instrument is considerable, and it is worth its price only if it is to give satisfaction. Electrical instruments are at their best only when they are perfectly adjusted for a definite purpose,—that is the room or rooms in which they are to be used, and the particular quality of reproduction that the owner prefers. Whether a specific instrument is going to prove suitable can be found out only by actual test under the same conditions that will govern its operation later.

The many converts the phonograph has made during the last few years have been won over, first by having their interest aroused by a demonstration of the new instruments' remarkable capabilities (in a dealer's show room or auditorium), and then by allowing the dealer to prove that the instrument would give equally effective and pleasing results at home.

"On The Fence"

But the problem has not been as easy for the phonographic old-timers and connoisseurs. There are two things he demands to know before he purchases one of the new instruments: are they actually superior to his present sound box phonograph, and is there likely to be some revolutionary new instrument available before long which will completely supersede the current models?

Phonographic opinion, both here and abroad, is hopelessly divided on these points. A current editorial titled "The Burning Question" (i.e. will the electrical reproducer supersede the old acoustical gramophone?), is typical of many articles in the phono-musical press. Manufacturers and editors repeatedly publish denials of the imminence of any radical change in reproducing media, but the frequency with which these denials appear indicates that the public's attitude is very dubious. One of the many correspondents who have written us on this subject (M.D.N. in the December 1929 issue) spoke of being on the fence, undecided whether to jump to the electrical pick-up side or that of the sound box. Most readers who have made up their minds on this point are still very much up in the air over what the immediate future may or may not bring in the way of improvements on old media or the development of entirely new ones.

We wish that it were possible for us to settle these matters definitely and finally, but obviously that is as impossible as it would be to offer a direct answer to the "best instrument" query. The best we can do is to attempt to shed some light on the problems involved.

The Phonograph of the Future

The continuous development in reproducing media made during the last decade gives a reasonable basis for the widespread expectation that eventually we shall enjoy a phonographic Utopia, with its long-playing records, its substitution of sensitized film or wire for shellac disks, its television sets, and all the rest. Unquestionably the time will come when all these marvels will be procurable, but the eager forward-looker who expects them to spring up fully perfected overnight, or by next year, is going to be sadly chagrined. Let us look at the situation rationally

and not with the hysteria with which it is so generally viewed by laymen.

All of these ideal devices are already existent, but all of them are still in the experimental stage, between which and the practicable one extends a tremendous gulf. The long-playing that is attained by using narrower record grooves has been proved quite impracticable; the instrument of the future will probably employ a roll of film or paper or wire. But although such instruments are possible to make now, several considerations prevent their immediate introduction, and indeed even rule against their ever coming into as widespread use as the present day phonographs. The most important is their elaborate nature, and consequent expensiveness and delicate construction. When they are made available on a marketable basis, their sale will necessarily be limited to people of considerable means. Building up a sizeable musical repertory is a slow process at best, and with the limited demand for film recordings, its course will certainly not approach the rapidity with which the electrically recorded disk repertory has been built up.

The Phonograph of Today and Tomorrow

Another consideration is still more important. The phonograph manufacturers have expended millions in developing the present processes and in maintaining technical staffs to devise constant improvements. Millions more are directly tied up in the instruments now on hand and in manufacture and in the myriad records that go to make up a catalogue.

Many of these records, especially those of large symphonic or operatic works, enjoy a comparatively slow but steady sale. They can be made to pay for themselves and to show a profit only if the sale is continued over a number of years. The introduction of new instruments and records and abandonment of the manufacture of the present types would be a suicidal wiping off the slate of all the present great investments. Is it likely that the limited sale and high cost of production of the Utopian model would be incentive enough to persuade the manufacturers into throwing their present enormous assets to the winds? If proof were needed it is to be found in the fact that one large company has recently installed a complete new plant of pressing machines: within the last few years another company has introduced a patent pressing method in the factories of all its domestic and foreign affiliations. Another leading company is constantly replacing its pressing equipment with improved machines. Would these expensive installations be made now if the manufacturers planned to abandon disk records in the near or even the more distant future?

The film-instruments will not spring Minerva-like in full perfection into the market. Their introduction will not parallel that of the electrical recording process by revolutionizing the entire industry. They will be introduced very cautiously and for many years their cost will be far too excessive for the average person. And until long after they are finally marketable at any kind of reasonable figure, the present disks and phonographs will be generally used.

The man who hesitates to invest in a phonograph or records today for fear they will have to be scrapped within a few years is conjuring up an entirely imaginary bogey, and denying himself a wealth of pleasure that he might otherwise enjoy. Remember Aesop's fable of the dog and its reflection!

Sound Box vs. Pick-Up

The sound box vs. pick-up problem is a more debatable one, but it too yields readily to considered examination. The present trend in manufacture is to supply acoustical (or sound box) instruments only in portable or table sizes, while amplifying machines are made only in console models, often with radio combinations. This differentiation is a sound one, and correctly based upon the qualities of the two types.

The acoustical phonograph (i.e., a non-amplifying instrument employing a sound box) has many undeniable merits, merits so admirable that it is extremely doubtful that manufacture of this type will ever cease entirely, in the way that manufacture of acoustical records has ceased. It is less bulky. It is more fool-proof. It is simpler to operate. There are fewer parts to get out of repair. The volume of tone produced is better suited for a small room or apartment. When it is designed or adjusted to ensure proper weight on the record, needle track alignment, an

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2107-D 10 inch, 75c { There's Danger in Your Eyes, Cherie!
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the Ritz"). Fox Trots. Guy Lombardo and His Royal Canadians

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2096-D 10 inch, 75c { 'Tain't No Sin (To Dance Around in Your Bones).
Funny, Dear, What Love Can Do. Ben Selvin and His Orchestra
Fox Trots.

2104-D 10 inch, 75c { What Do I Care (from "Harry Carroll's Revue").
When You're Smiling (The Whole World Smiles With You).
Fox Trots. Ted Wallace and His Campus Boys

2099-D 10 inch, 75c { What Is This Thing Called Love? (from "Wake Up and
Dream!")
What Would I Care? (from "Top Speed"). Fred Rich and His Orchestra
Fox Trots.

2090-D 10 inch, 75c { If Love Were All (from "Bitter Sweet"). Fox Trot.
I'll See You Again (from "Bitter Sweet"). Waltz.
Fred Rich and His Orchestra

2112-D 10 inch, 75c { Song of the Vagabonds (from Motion Picture "The Vagabond
Piano Solo. Rudolf Friml
The Vagabond King Waltz (from "The Vagabond King").
Waltz. The Columbians.

2105-D 10 inch, 75c { Mona (from Motion Picture "Happy Days").
Sitting by the Window (from Motion Picture "A Song of
Kentucky"). Fox Trots. The Columbia Photo Players.

2092-D 10 inch, 75c { Harlem Madness (from Motion Picture "They Learned about
Women").
Navy Blues (from Motion Picture "Navy Blues").
Fox Trots. The Hot Air-Men

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Wipe 'Em Off. The Seven Gallon Jug Band
Fox Trots.

2103-D 10 inch, 75c { The Man from the South (With a Big Cigar in His Mouth).
St. James' Infirmary. Rube Bloom and His Bayou Boys
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2101-D 10 inch, 75c { Until Love Comes Along (from Motion Picture "Love Comes
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Were You Just Pretending? (from Motion Picture "No, No,
Nanette"). James Melton

2084-D 10 inch, 75c { The Shepherd's Serenade (Do You Hear Me Calling You)
(from Motion Picture "Devil May Care").
The Sacred Flame (from Motion Picture "The Sacred
Flame"). James Melton

2086-D 10 inch, 75c { Wrapped in a Red, Red Rose (from Motion Picture Produc-
tion "Blaze O' Glory").
West Wind (from Motion Picture "Song of the West"). Charles Lawman

2108-D 10 inch, 75c { Singing a Vagabond Song.
There's Danger in Your Eyes, Cherie! (Both Selections from
Motion Picture "Puttin' on the Ritz"). Irving Kaufman

2091-D 10 inch, 75c { I Don't Work for a Living. Frankie Marvin
Slue Foot Lou.

2102-D 10 inch, 75c { Calamity Jane (From the West). Vocal Duet.
Adelyne Hood and Vernon Dalhart
Out in the Great North West. Vocal. Vernon Dalhart

2085-D 10 inch, 75c { High Water (A Spiritual). George Dewey Washington
Dreary Night.

acoustically correct horn, etc., and when use is made of good needles, it is possible to obtain purer tone qualities and a sharper degree of definition than by any other medium. The merit of simplicity makes the acoustical instrument ideal for portable and small models, for children, vacationing, and the like. The tone purity and splendid definition (in properly equipped larger models) appeals to the musical purist and student, the chamber music or lieder connoisseur, people of more delicate and discriminating musical sensibilities than the average.

On the other hand, the electrically amplifying instrument is more flexible, commanding a greater range of volume and also the means of controlling it exactly. For large rooms and auditoriums, it is of course the only choice, but many prefer it even for smaller rooms on account of the emphasized bass tone, the greater dynamic range, and the more realistic effects obtainable particularly with symphonic or large ensemble recordings. The convenience of a combined radio appeals to many, for today radio and phonograph are inseparably bound together. There is no more rivalry between them than between newspapers and books or magazines. They complement each other, one acting journalistically to catch the news and music of the day in full flight, the other permanently recording musical literature.

The complete phonophile will equip himself with both types, the acoustical instrument for study and enjoyment of great works by himself or with one or two friends; the electrical instrument for highly realistic effects, phonographic concerts, dances, and radio receptions. The average person who must limit his choice to one type or the other, must choose the one which fits his particular individual tastes.

Again the problem is simple, if one makes absolutely sure in one's own mind exactly what qualities are to be demanded of the phonograph.

Recapitulation

To many of our readers this informal article may seem elementary and ridiculously simple. The conclusions are of course those which every reasonable person would arrive at on examining the phonographic situation. But the indefatigable discussion of these very points throughout the entire phono-musical press, the almost innumerable inquiries we receive for advice on the choice of an instrument, plainly indicate that the average record buyer has no clear comprehension of what factors must be taken into account in purchasing a phonograph. He is on the fence in truth,

and unless he wishes to jump blindly or to remain on his perch indefinitely, he can escape from his predicament only by determining for himself what the best instrument is for him and why. Once the proper type is decided upon, careful trial at home will enable him to judge whether or not any particular make and model lives up to his requirements.

Briefly summarizing our argument:

1. There is no generally best or ideal phonograph. The "best instrument" is the one best suited to suit the owner's particular taste and requirements.
2. Every standard make is dependable and guaranteed to live up to its specifications.
3. No instrument can be fairly and accurately tested except at home under the same conditions as will affect its regular use.
4. The use of films (or some similar method) in recording will eventually come into practicable use, but not in the immediate or near future. Instruments employing films will not be within the reach of persons of average means for many years.
5. The present instruments and disk records will not be rendered obsolete by the introduction of any new inventions. Present investment in them may be made in perfect safety.
6. Sound box and pick up types complement rather than rival each other. A choice between them depends entirely on individual requirements. The acoustical instrument is simpler, less expensive, and at its best superior in tonal purity and definition. The electrical machine is more flexible, capable of greater volume and realism superior in demonstration effectiveness, unsurpassed for large rooms and audiences, and conveniently available with radio combinations.

Whatever instrument is chosen, it can appear at its best only when it is properly adjusted and cared for. With the amplifying instruments in particular, it is imperative that it is properly adjusted on installation by one of the company's technicians, and that later adjustments or repairs are attempted only by an expert.

The readers of The Phonograph Monthly Review do not need to hear the praises of phonography and recorded music hymned anew. But are they in constant fear that their cherished libraries will suddenly be rendered obsolete? Are they "on the fence" in regard to the purchase of a new machine? Thoughtful consideration of the points we have indicated cannot fail to point the way to a wholly satisfactory solution of their problems.

Phonographic Echoes

SPECHT'S COLLEGE DATES

Paul Specht and His Orchestra, exclusive Columbia recording artists, are playing New England college dates at present, under the management of the New England offices of the Majestic Radio Corporation. On February 7th he entertained at the Dartmouth Winter Carnival, and on February 22nd he played for the Senior Prom of Massachusetts Institute of Technology.

Specht's latest Columbia record couples "Keepin' Myself for You" and "The Harbor of My Heart," from "Hit the Deck." In the latter selection he creates more of his horn-pipe effects which were an outstanding hit in his record of "My Annapolis," a year ago.

RCA-VICTOR EXPANSION PROGRAM

An expansion program involving the expenditure of more than seven and a half millions during 1930 is to be undertaken at once by the RCA Victor Company, according to a statement by Edward E. Shumaker, president of the Company, in an interview today. More than five and a half millions of this sum will be spent for the construction of a new building, and mechanical equipment including machine tools, small tools, conveyors and other important items.

The new building is to be used for the manufacture of radio parts, for radio assembly and shipping. In addition to this, over two million dollars worth of equipment is being brought to Camden from the General Electric and Westinghouse Plants for use in radio production in the RCA Victor Plant. Combined with the appropriation of \$3,820,000, which was authorized last year and which is still being expended, the RCA Victor Company by the end of 1930 will have made an outlay of \$11,420,000 for plant expansion and development.

Mr. Shumaker pointed out that since the unification of Victor with RCA and with the radio manufacturing organizations of General Electric and Westinghouse, the need for expansion of the RCA Victor plant has been acute. It has been decided that not only Victor Radio, Electrolas and Records, but also RCA Radiolas—which formerly were manufactured in Westinghouse and General Electric plants—will now be produced in the Camden plant of the RCA Victor Company. This plan demands immediate addition of space and equipment and will make Camden the radio manufacturing center of the United States.

"The great expenditures authorized by the RCA Victor Company," said Mr. Shumaker, "are significant of the confidence in radio's future entertained by the financial and industrial leaders who are directing the destinies of the RCA Victor Company. They are a part of the purpose of the Company to bring to the American public the finest and most advanced radio and phonographic products at prices made possible by enormous demand and production.

Massenet and His Music

by JAMES HADLEY

(*Werther*; continuation)

With a tender gesture of consolation, Sophie leaves the room. As the door softly closes, Charlotte kneels and desperately prays for strength. There is a superb crescendo in the orchestra, and Werther appears in the doorway; he is pale and distraught.

"Yes! it is I!" he says, heavily; "I have returned, despite myself." Charlotte forces herself to appear calm.

"Will you not come in?", she says, gently; "See! here is the poem of Ossian which you once began to translate for me!"

"Yes! Yes!—how well I remember", murmurs Werther, and, as he reads aloud the familiar lines, he unconsciously sings of his own love. The wonderful verses and the memory of the past break down all barriers. Charlotte is overcome and falls half fainting in his arms, though hardly have his lips met hers than she tears herself from his embrace. "No! No!—our love is a sin; we must never meet again—farewell—for the last time," she gasps, and rushes from the room.

This magnificent scene—one of the finest that modern opera can show—is recorded upon two sides of a 12-inch disk. 1. "Oui, c'est moi . . . je reviens." 2. N'achevez pas, hélas!" The reproduction is unusually fine. It is sung with much emotional power by Mlle. Lucy Perelli and M. Marcelin. This fine record was brought to my notice by Mr. Koonz, the genial manager of the New York Band Instrument Co., at 111 East 14th St. Sympathetic and discriminating in his musical taste, the gentleman has my sincere gratitude for his suggestion that put this beautiful music in my library. The number of the disk is W. 851. The song of Ossian, "Ah! non mi ridestar," (Do not waken me) sung with rare beauty of tone by the eminent Battistini, remains a model in every way. It is my favorite. It is from the catalogue of the Gramophone Co. of England, (DB 149). The same Company offers a very fine interpretation of this aria by the famous Russian lyric tenor, Leonid Sobinoff, (DB 891). If the careful music-lover desires to preserve the dramatic unities, the song of Ossian should be played between Parts 1 and 2 of the Grand Duo mentioned above, that being the order followed in the opera *Werther*. Prelude, Act 4, "La Nuit de Noël," (Christmas Eve). It is a "Fonotopia" record, played by the Grande Orchestra Sinfonica di Parigi (9178-R: 172005).

In annotating this record, we cannot do better than to quote the wholly admirable and imaginative description by Miss Wagnalls:—

"The scene is in the village. It is Christmas Eve, nearing midnight. The snow is falling in wild gusts—but more chilling than hail or snow are those sudden blasts of chords and octaves

falling one on top of the other, down, down until they join and melt into the steady tremolo of the bass. During this Introduction the winter scene on the stage remains the same. The snow continues to fall, and we hear it in the orchestra—a steady movement of double-thirds over which play varying melodies like Christmas lights. The musicians turn their leaves once, twice—three times, but still that slowly palpitating accompaniment goes on. There is something appalling in this persistency. What was at first delightful becomes oppressive, for we are somehow reminded that falling snow can bury the living and hide the dead."

This "tone-picture" is of exceptional interest. Beautifully recorded and picturesquely descriptive, it is decidedly "something different."

The Paris première of "*Werther*" was at the Opéra-Comique in 1893. It was distinguished by the presence of Mme. Delna in the cast of singers. She is considered to be unequalled in the exacting rôle of Charlotte. New York first saw "*Werther*" at the Metropolitan Opera House in April, 1894. Madame Emma Eames was considered by some to be rather too aristocratic in her bearing for the rôle of the middle-class German *fräulein*, but she was a vision of radiant beauty, and it is generally conceded that no one else has ever sung the music as she did. In 1910, at the New Theatre (now, the "Century") Geraldine Farrar assumed the rôle of Charlotte. Though sung with great charm, Miss Farrar's mercurial and bewitching personality refused to be subdued, and the Bailiff's quiet and undemonstrative daughter was presented in an entirely new light. In "*Werther*," however, Miss Farrar did some of the best singing of her entire career. The "*Clair de Lune*," as sung by Geraldine Farrar and Edmond Clement, is a memory of unforgettable loveliness.

As a fitting climax to our feast of musical beauty, we have here an unusually attractive orchestral *Fantaisie* on the principal melodies from Massenet's most beautiful opera. Some of these airs will cling to the mind at the very first hearing, while others can be heard again and again with constantly increasing pleasure at the discovery of details that had previously escaped attention.

"*Werther*," *Fantaisie*; Parts 1 and 2, played by the Grand Orchestre Symphonique du Gramophone. It is a production of the F. G. Co., (L. 356).

It is difficult to understand how this work, so essentially German in its entire scheme, should have made such an irresistible appeal to the French imagination. Indeed, Goethe has proved a veritable treasure-house of inspiration, in more than one instance. His "*Faust*" drew from

Gounod the finest that was in him, and "this opera," says Streatfeild, "may well be regarded as the inauguration of a new era in French music." "Wilhelm Meister" was the source of Ambroise Thomas' delicate and captivating "Mignon," and how beautiful "Werther" is . . . romantic, imaginative, with power in the climax, delicacy of shading, and that exquisite finesse which is the distinctive quality of French art.

It was at this time that Massenet composed the exquisite "Serenade du Passant."

"Serenade du Passant," sung by Robert Marino, tenor of the Theatre of Monte-Carlo; with an accompaniment of piano, violin and violoncello. (Pathé, "needle," X 3364).

The song is one of the composer's choicest inspirations. There was one arrangement of the melody brought out in 1869, which never wholly satisfied the composer. A second version made its appearance in 1874. Yet a third revision was arranged by Massenet in 1889, if my memory serves me rightly. This is the most beautiful of all—the version offered upon the record named above—the song benefiting immeasurably by the changes made in the accompaniment. It is dedicated to Mlle. Liane de Pougy, the famous beauty, foremost among the galaxy of beautiful French women whose elegance was a byword in the heyday of the Third Republic. A friend of Meilhac, Massenet, and many other foremost literary men and artists, she herself published several volumes of verse. As the undisputed leader of the "boulevard world", she was the recipient of princely gifts, admirers vying with each other in magnificence. In all the eminent women of the "half-world," there is always something of the "grande dame", and doubtless had fate, at the critical moment dealt them a rich and powerful husband, they would have become equally distinguished members of society. A little time ago I studied carefully a portrait which the French photographer, Nadar, had made of Mlle. de Pougy. She choose to be photographed in the Luxembourg Gardens surrounding the old palace of Marie de Medici. Mlle. de Pougy looked, herself, like one of the ultra-exclusives of the Faubourg-St.-Germain. She was robed in black velvet, which was marvellously moulded to her perfect form. A superb rope of pearls was her only ornament. One hand rested upon the head of a Russian wolfhound. The portrait was of distinguished beauty. Across one corner of the photograph Massenet had written some measures of the "Clair de Lune", from "Werther."

The opera "Thaïs" is the musical version of a very subtle, philosophical story by M. Anatole France. In this narrative Thaïs, the courtesan of Alexandria, is led to faith and virtue by the anchorite, Athanael. But the latter did not with impunity arrest Thaïs out of her luxury: it seems that the sin, in abandoning the priestess of Venus, entered into the heart—into the body—of the saint. Desire and sensuality are awakened in Athanael, and his triumph over the infernal powers is rendered vain; and, at length, while the former woman of pleasure is secluded in a

nunnery among the elect virgins, ascending day by day in sanctification and grace, the solitary, beset with temptations and doubts, glides each day lower toward damnation. At last he dies in despair, before he has been able to seize and possess the one whom he had rescued from a life of shame; and she dies, glorified in the ecstasy of the blessed. The case is thus cleverly summed up by Mr. Alfred Ernst. The character of this score—at once tender and dreamy, mysterious and fascinating, melancholy and passionate, assigns it to a rather unique position in the ranks of music-drama, for the character of Thaïs and Athanael are, practically speaking, the whole opera—the work consists largely of dialogue between the soprano and the baritone. Many critics have refused to class Thaïs among the best scores of Massenet, but there is no doubt that its sentimental, quasi-religious appeal has exerted a potent fascination upon the opera-going public. Speaking generally, this music is gracefully lyric rather than forcefully dramatic. The last time I saw Thaïs was in January, 1923. Mr. Urban's brilliant but inaccurate scenery furnished the "high spot" in my recollection of the occasion. The Mediterranean was horizonless, and a Mohammedan Minaret pierced the sapphire sky of a scene supposed to take place about a century before the birth of the Prophet. The singing was not even passable. I was most unreasonably irritated by Jeritza dodging the final high D in the Mirror air—and smiling archly at the conductor as she did so. Why she sang Thaïs so badly passes my comprehension. Musically, the part should have suited her; it was written for Sybil Sanderson—a high soprano—and Jeritza's high voice is powerful. Lastly—and most unfortunately—the Austrian singer forced herself into comparison with one of the most potent and magnetic personalities in the history of the stage. Tradition is all-powerful in musical circles. Since Madame Eames abandoned the opera, no singer has been wholly successful as Juliette, and no one has been even suggested as a possibility for the rôle of the Countess in the "Nozze di Figaro." Since Jean de Reszké there has been, practically, no Lohengrin, and the elder Siegfried has remained a closed book. Emma Calvé made the rôle of Carmen her own inviolate, personal property, and—took it away with her. It has remained in her hand-bag ever since she ceased to sing in opera. Thaïs—in America, at least—means but one singing actress—and one only. Who can ever forget the superb sweeping entrance of Miss Garden as she appears upon the terrace of the villa at Alexandria? It is one of the great thrills of opera, like the one which ran through the audience as Madame Tetrassini, while sustaining a marvellous E-flat in altissimo, stooped nonchalantly and gathered up her train. And, says a famous critic, "the general tone of Garden's matchless impersonation of Thaïs has not been impaired by her inability to sing a good deal of it." Quite the contrary! Indeed, she sings the part with more steadiness of tone than Milka Ternina ever commanded for "Tosca."

(To be Continued)

Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.

RECORD CARE

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The article in your February issue on Burmese Color Needles moves me to make the following remarks.

When records wear out in a seemingly short time it is very seldom due to the needle. Most of the wear is caused by a stiff reproducer. When playing records made by the Victor Company the only needles that should be used are the full tone steel. The needles are made to fit the groove and will give minimum wear and true reproduction. I imagine the Columbia Company's needles are designed to do the same thing. The writer also stated that the surface noise was almost eliminated. This is very possible but so was all the high frequency I'm willing to bet, because the surface scratch is entirely in the upper register and therefore his reproduction is lacking in brilliancy. I fail to see why one should want to experiment on records with these strange needles when a good steel needle gives almost perfect reproduction, but, "each to his fancy."

Another thing which contributes to record wear is improper handling. When the finger touches the record groove it leaves a grease smear which collects dust. The dust contains many rough particles which the needle grinds into the record thus wearing it out much sooner. If the record is always picked up and carried by the edges this can be avoided.

W. A. OLSEN
Camden, New Jersey

NOTES ON LE SACRE

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Your review of the Columbia set (No. 129) of Stravinsky's version of his "Le Sacre du Printemps" in the February Review was intensely interesting. I note that you are in doubt as to the completeness of the recording. Being a dancer and having danced parts of this composition the past season, I am well acquainted with the piano score (4 hands). Happily the Columbia version is not only complete—it contains repetitions, to fill out the proper record space and to make good endings for each record. I offer you the following which I am sure will enable subscribers to follow their sets with more ease. Each record side will be taken separately and numbered; I also include page numbers in the piano score (Edition Russe De Musique).

Adoration of the Earth

1. Introduction (this includes, at the finish of the record, the first 8 measures of the Dance of the Adolescents).

2. Dance of the Adolescents (the 8 measures are played again as at the end of Part 1).

3. Jeu Du Rapt (Abduction). This is rather difficult to follow in the score, perhaps on account of the inability to capture the timbre of the music. It is followed by the Spring Rounds, ending on page 34.

4. Games of the Rival Cities (does this remind any of the subscribers of Kastchei's dance in the Fire Bird? The opening measures are highly reminiscent). Followed by Cortege of the Sage (page 40). The record finishes with the Dance of the Earth, ending on page 47.

The Sacrifice

5. Introduction (How beautiful this is, especially the arpeggios toward the end!).

6. Mysterious Circles of the Adolescents (this ends at the bottom of page 57).

7. Glorification of the Sacrificial Victim (this commences with the eleven beat bar of chords at the bottom of page 57). This section, for me, is one of the most thrilling in all music! With a score before you it is a marvelous record to conduct by yourself. Note especially the pizzicato passages

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with the incessant accompaniment of numerous tympani. The record continues with the Evocation of the Ancestors and closes at the bottom of page 65.

8. Ritual of the Ancestors (a weird, almost Oriental passage which could be a trifle more distinct in recording toward the end). It ends with the first note of the Danse Sacrale at the top of page 73).

9. Danse Sacrale. Now we come to the *tour de force* of the composition. I entirely agree with the reviewer that this recording does not do justice to the intensity of this section. Although it is probably the most difficult bit of music, rhythmically, in existence, still it is simple enough to "shadow conduct" by yourself with a few hearings. The record side ends at the bottom of page 81, at "Sostenuto e maestoso."

10. Danse Sacrale (continued). Too full out this side, Stravinsky goes back two pages to the top of page 80 and plays to the end of composition. The finish is sadly lacking in the intensity and overwhelming din that the score calls for. The sff just before the pianissimo trills is far from sff and the last chord is entirely too soft. I believe Stokowski can furnish us with a Danse Sacrale which we can substitute for this last record, providing he does not chop it up as he did the Fire Bird suite.

If any subscriber has the Monteux set, would he please comment in this column regarding the recording? I fear it is not complete.

Bridgeport, Conn.

WM. H. SELTSAM

A TRIBUTE TO BRUNSWICK

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have watched with the keenest interest and pleasure the Brunswick Company's brilliant re-entry into the "masterpiece set" field. After the great Rachmaninoff from the Clevelanders a year and a half ago we had only Edward Goll's fine Beethoven and Bach disks besides the usual vocals from Brunswick, but now a splendid beginning has been made in bringing out Polydor and British Brunswick recordings for which we have long been looking. I am particularly delighted with Anthony Bernard's beautiful performance of Love the Sorcerer, and I am looking forward with anticipation for the promised Abridged Opera series. The complete opera sets are a little too steep for my purse, and the four or five disks albums should give a good representative recording of a work's high-points and still remain within the necessary limits of a none-too-large budget.

But how about our own orchestra's records? Is the Rachmaninoff Symphony not to be followed up? I live in the hope that one day we shall get a Sibelius Symphony or the great work in E flat by Arnold Bax that Mr. Sokoloff plays so well.

Cleveland, Ohio

S. J. C.

SIR HENRY WOOD IN VAUDEVILLE

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I was much amused to learn (through the current issue of "Musical West") that Sir Henry Wood and the London Symphony Orchestra are to make their debut in vaudeville with a three weeks booking at the London Coliseum. As I have long been unable to fathom the veneration and overwhelming respect in which Sir Henry is held in England, and as I have always stoutly held that he is a good "Proms" or "Pops" man, but that his abilities stop right there,—the report of his vaudeville appearance impresses me as an indication that he has found his true sphere. This will be regarded as lese majesty by our British cousins, I well realize, but their profound idolization of men like Wood and Ronald—who exist largely on the reputations they have made in the past—would be benefitted by a little bold iconoclasm.

Buffalo, N. Y.

B. B.

IN MEMORIAM: EMMY DESTINN

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Once again the historical value of recorded music is demonstrated—

The untimely death of Emmy Destinn has forever removed from the operatic stage one of the great dramatic sopranos of our period. Whatever criticism one may make of the technic of Destinn—the fact remains that to those who heard her she leaves no successor. The opulent and dramatic quali-

ties of her voice are finely illustrated in her splendid records from "La Tosca" and "Aida," records that even today enrich any collection of vocal music.

To the recent convert to the phonograph I would like to direct particular attention to the truly splendid recordings of Bohemian folk songs including those duets with Gilly.

New stars appear in the operatic heaven—but few that shine so bright. And it is a satisfaction to re-create in such vivid forms the art of such a singer.

I am sure there are many readers who will join with me in laying a wreath upon the shrine—in grateful appreciation and admiration of one who gave herself freely and nobly to the Muse.

Philadelphia, Penna.

E. H. WANNEMACHER

EDITOR'S NOTE: A list of the Destinn records still obtainable on order from the Victor Company's Historical and Cut-Out Red Seal catalogues might be published in augmentation of Mr. Wannemacher's letter.

Gioconda—Suicidio! and Tosca—Vissi d'Arte (6086)

Mignon—Kennst du das land? and Tannhäuser—Elisabeths Gebet (6085)

Guarany—Sento una forza (with Caruso) (6355)

Pique Dame—O viens mon doux berger (with Duchene) (8017), Es geht auf Mitternacht (88518), Es dämmert (with Duchene) (89117)

Madama Butterfly—Death Scene (91086), Un bel di vedremo (88468), Sai cos' ebbe cuore (91084)

Trovatore—D'amor sull'ali rosee (88557)

Magic Flute—Pamina's Air, Ach ich fühl's (88468)

Tosti: L'Ultima Canzone (88563)

Schubert: Wiegenlied (87214)

Mozart: (Wiegenlied—Schlafe mein Prinzchen (87246)

Liszt: O quand je dors! (88568)

Stange: Damon—Die Bekehrte (88565)

Bohemian Songs:

Smetana: Cradle Song and Wenig-Destinn: Romance (6087)

My Homeland and The Wedding (with Gilly) (3002)

Dvorak: Zalo dievca and Jindrich: Sila Kosilicku (908)

Ej, hory! (87316)

Horky-Hess: Home! (87310)

Destinn: Last Tears (87306)

Wenig-Destinn: Namluvy and Divici Popevek (87317)

Dvorak: Rusalka—Lieblicher Mond (88519)

Kovarovic: Slovacka pisen (87215)

Jindrich: Ten ostrozsky zamek (87318)

The H. M. V. Historical Catalogue (1928) lists two Freischütz arias—Und ob die Wolke and Wie nahte mir der Schlummer—on DB-399, and an early H. M. V. catalogue (1914) lists several other works: Isolde's Lovedeath (043157); Tannhäuser—Der Unglückelge (043160); Aida—Ritorna vincitor (2-053054) and Pieta ti prenda (with Lunn) (2-054023); Rossini: Mira la bianca luna (with McCormack) (2-054019); Gioconda—L'Amo come il fulgor del creato (with Lunn) (2-054020).

One Destinn record is still retained in the current Columbia catalogue: Aida—O cieli azzurri (7030-M). In an earlier catalogue it was listed under No. A-5587, and coupled with the Vissi d'arte from Tosca.

HERBERT'S LARGER WORKS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

May I express my entire agreement with J. C. T. in his praise of Mr. Willcox's article on Herbert and in his estimate of the composer's great talents. Like every Victor Herbert admirer I am delighted that his delightful operettas are being revived so successfully. Unquestionably they are his finest achievements and it is by them that his fame is most securely established. Yet it would be unfortunate if his works in the so-called serious forms should be allowed to fall into obscurity. His grand operas, Natoma and Madeleine, contain many splendid numbers that might be recorded. The beautiful idyll, Indian Summer, which Herbert himself conducted in the acoustic record days should be remade, and most important of all, some first-rank 'cellist should play a phonographic version of the Second Cello Concerto, perhaps Herbert's finest composition in the larger forms. There is also the Irish Rhapsody, suites and symphonic poems for orchestra, and many smaller pieces.

Mr. Shilkret, to whom we are indebted for the Victor Com-

pany's Herbert album, is the ideal choice to conduct some of these works for recording.
Brookline, N. Y.

AN OLD HERBERT ADMIRER

EDITORS NOTE: Publication of this letter, typical of a number we have received on the subject of Victor Herbert and the current Herbert festivals, is simultaneous with the release of Herbert's Irish Rhapsody, conducted by Nathaniel Shilkret for the Victor Company, and reviewed elsewhere in this issue.

THE PHONOGRAPH AND SPIRITUALISM

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Supplementing my letter on "The Phonograph in Fiction," which you kindly gave space in your December, 1929, issue, a few words might not be amiss on another example of the instrument's appearing in a literary work, and also the important part it plays in the far-removed field of psychical research. One of the most extensive and certainly the most interesting references to the phonograph I have yet come across is that in the second volume of Thomas Mann's tremendous novel, "The Magic Mountain." Anyone acquainted with the earlier works of Mann, "Buddenbrooks" and "Death in Venice," will be partly prepared for the astonishing intensity and penetration of his study of the evolution of what we call (for lack of a better term) a "phonograph enthusiast." Hans Castorp's suddenly aroused interest in the instrument and such recorded music as was then available (1914) must parallel very closely the "conversion" of many a veteran "phonophile" of today. And Mann's examination of the peculiar attraction the instrument holds for its devotees is a characteristic example of the writer's unbounded powers of insight and analysis of the working of the human mind.

In the latter portion of this section of "The Magic Mountain" there are descriptions of various seances and experiments in spiritualism, in which the phonograph plays an atmospheric part. A friend of mine tells me that these scenes are based on an actual seance conducted by one of the leading German investigators, which Mann attended and described in print, later using it as the basis of a similar seance in his novel. My own knowledge of psychical research is extremely limited, and it was both surprising and highly interesting to learn that it makes considerable use of the phonograph. Throughout a seance it is necessary that music be played continuously, sometimes by a pianist, guitarist, etc., if one is present, but usually on a phonograph. It seems to be more or less immaterial (if I may be allowed the somewhat far-fetched pun) what kind of music is played. The records are usually of a light and non-distinctive nature, and they are simply played over and to aid in obtaining a proper state of mind on the part of the participants. In Mann's scene, however, a particular recorded aria—one of Castorp's special favorites—is made use of to bring about results when the seance appeared on the point of failure.

There is a large literature devoted to psychical researches and many detailed accounts of the procedure employed. Undoubtedly these include many references to the phonograph, possibly also to the records played. Anyone interested in this aspect of phonography, should find it a fertile field for investigation.

New York City, N. Y.

R. W.

A WORD OF THANKS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I am exceedingly flattered to think that my little epistle on the subject of advance record lists should actually have had some weight on persuading the Victor Company to inaugurate an advance notice policy—begun so brilliantly in the Phonograph Echoes of your last issue. Naturally, however, I am fully aware of the fact that my letter would have had no weight, if it had not exemplified a well-defined attitude on the part of many (perhaps I should say almost all) record collectors. My letter was merely a simple and straightforward expression of that attitude, backed up by statements of the reasons upon which the attitude was based. Phonograph fans, by virtue of their very enthusiasm, tend to all kinds of highly fanciful schemes and wild suggestions. It is certainly no wonder that the manufacturers look on most of their proposed ideas very dubiously. And it certainly is a wonder, and a most creditable one, that the manufacturers should be so alert to go carefully through so much chaff in the hope of finding some wheat. I take no credit to myself by infer-

ring that the advance record list plan is reasonable and a valuable one, for I make no claim to its authorship. It is one that is generally held by serious collectors, and the Victor Company is to be congratulated on adopting it so promptly.

The very first announcement should justify the wisdom of adopting the plan, for there are certain works on the list that many record buyers will immediately realize are "must have" works. In my case there were at least two works which I have long desired to have. Now that I know they are available, and approximately when, I shall have the purchase price all ready for them. Not knowing they were to appear I should probably have purchased other things, and then find my budget exhausted when the works I wanted so much more came out.

Again, in these days of constant duplication of major works, the recording artists usually determine a choice among several versions. There are certain conductors whom I vastly prefer to others and when there is a choice between their version and that of one of the others, I invariably buy their set. Yet it often happens that the version by one of the other men is released earlier. If the work is a particularly good one and there seems to be no prospect of a favorite conductor recording it, I make the best of the bargain and take the existent records. And then when the other version does appear, I can hardly afford to buy the other set of the same work, and yet I am very unhappy that I have the less desirable one.

Much of the fuss that is now being raised by many record buyers over too many good things being available, and the inability of their purses to meet their wishes, would be quieted if these people made use of a simple budget plan. I have employed one for the last two years or more and with good results, but for most efficiency the budget plan demands some sort of advance announcements on which it may be built. The Victor Company has shown the way brilliantly and set an excellent example to all the other recording companies. I am confident that every reader of THE PHONOGRAPH MONTHLY REVIEW shares my hope that the plan will soon find widespread adoption.

Derby, Pennsylvania

BUDGETEER

RECENT GOOSSENS RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

As an old admirer of Eugene Goossens' records, I was much delighted to find him the subject of an interview in your February number. Unfortunately I have never had the privilege of hearing him conduct in person, but I follow his record releases very closely and possess a large majority of them.

As my interest in him was first aroused by the old records of Petrouchka and Brigg Fair (the latter imported at considerable cost and trouble from England), I was very pleased to see these fine works referred to again. It is indeed a pity that they and the other masterpieces of the acoustic era should be forgotten entirely.

During the last couple of years Mr. Goossens has had fewer major works to record than formerly, but his most recent releases mark a return to more significant material. Since the interview was written several new Goossens records have appeared in England. Two are devoted to the colorful Danzas Fantasticas of Turbina (remembered in Sir Henry Woods' acoustic version for Columbia, and two others to Arnold Bax's Tintagel (three parts) and Mediterranean (one). I must confess my unfamiliarity with both pieces, but I am so warm an admirer of Bax's Quintet for oboe and strings on N. G. S. records, that I shall order them unheard. I have heard the symphonic poems, November Woods and Garden of the Fand, with great pleasure, and I understand that Tintagel is a somewhat similar work. Mediterranean is published for the piano, but I do not know whether the solo or orchestral version is the original one.

Goossens does exceedingly well with contemporary music of this type. I trust that we may have much more of it from him.

San Antonio, Texas

N. F. V.

STOKOWSKI'S SOUSA MARCHES

EDITOR, PHONOGRAPH MONTHLY REVIEW:

A month or so ago I came across a very amusing anecdote in that sprightly and highly diverting magazine, "The New Yorker," on the subject of Dr. Stokowski. It seems that

the stage hands at the Academy of Music are accustomed to lose no time in getting out of the hall after they have set up the orchestra's stands and chairs for rehearsals, for Stravinski's "Sacre du Printemps" or even a Brahms or Beethoven symphony is very little to their taste. One day they were making their usual hasty exit, when suddenly they were arrested by the opening bars of "Stars and Stripes Forever." They stopped dead in their tracks and then slipped into the nearest seats, to listen attentively until the rehearsal was over. "Now, why doesn't he play that kind of stuff all the time!" one was heard to murmur as he left the hall with his delighted fellows.

The New Yorker spoke of this march being rehearsed for a phonograph recording. Can this be true? I suppose there are some highbrows who will claim that Stokowski and his orchestra would degrade themselves by playing a common march, but I think that the average person will share the stagehands' delight. I heartily agree with your editorial comments some months back, pointing out how welcome some march performances by first class orchestras would be. Undoubtedly the Philadelphia got the idea from your editorial, and if so we have another excellent reason for owing THE PHONOGRAPH MONTHLY REVIEW a debt of gratitude. White Plains, N. Y. T. A.

EDITOR'S NOTE: The march record referred to was actually made, and is released and reviewed this month. Further comment on it appears in the General Review.

THE UNBREAKABLE RECORD AGAIN

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Every other month a new "unbreakable" record pops up in the public prints. (The alternate months are of course devoted to "long-playing" record or home tele-vision sets announcements.) Why do these masterpieces never actually emerge from the newspapers onto the dealer's shelves? Some have materialized, I admit,—one a celluloid affair with advertising blurb as well as "music" printed into the disk. A "scientific experiment" was made of dropping one of these celluloid disks off the Boston Custom House Tower. Rescued from the ground beneath it was put on a phonograph and played no worse (nor better) than before. But as yet I have not been able to hear Koussevitsky or Stokowski or Dr. Mörike on celluloid records.

The latest example to meet my eye is a "Durium" record that is receiving considerable publicity in the papers. Dr. Hal T. Beans, Prof. of Chemistry at Columbia, announces that he has perfected a new synthetic resin, liquid in its original form, which is transformed by the subjection of heat into an insoluble, infusible solid which combines hardness and flexibility to a remarkable degree. A thin film of durium will not crack or chip under hammering, yet it is almost as flexible as paper, etc., etc., Dr. Beans demonstrated his new record hammering one until he split the chair he was using for an anvil. The record showed no evidence of its maltreatment when reproduced. Scratching the needle across the surface left marks and damaged the needle, but did not affect the quality of reproduction." The new records are going to be produced at retail for 15 cents for a standard-size disk.

It reads well, extremely well, but so did every other announcement of the latest unbreakable record to revolutionize the industry. Maybe this one will come through and confound the doubters, and if so I shall be the first to enjoy the laugh on myself, but until I am shown I shall continue to scoff—and to derive immense enjoyment from the old-fashioned disk that will break when it's dropped, but if it isn't dropped has the masterpieces of Beethoven and Brahms "on tap" at all times.

Roxbury, Mass.

"MISSOURIAN"

ORGAN RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Each month as I read the release lists of the British gramophone companies I am made more strongly aware of their overwhelming superiority in recordings of that king of instruments—the organ. On rare occasions Columbia issues a Commette disk or Victor one by Dupré, but for the most part the movie "organists" (if indeed the name can be applied to them at all) hold the field alone. No wonder that so many Americans cherish a prejudice against the instrument. How can they feel otherwise when for most of them it means

either wheezy church hymns or that insufferable witches sabbat of sliding, rattling, gulping tone that one hears in the movie palaces. There are good organists in this country, and in the larger cities there are ample opportunities to hear first rate organ music competently played. But capable records could make the organ at its best known to a far more extensive audience than it is able to reach now.

Granted that organ recording is exceedingly vulnerable to criticism, and that perfection is far distant, nevertheless there are a goodly number of disks issued which are not only quite tolerable but decidedly pleasurable to any musically cultivated person. Yet their release is almost exclusively confined to England, France, and Germany.

I do not bring any charges against the American companies, for the disks are easily available from their foreign affiliations. It is the record buying public that is at fault, for if the demand were there, records would soon appear to meet it. However, do think that the American companies have not always exercised great discrimination in selecting works for re-presing here. I refer particularly to some of Dupré's recorded versions of various transcriptions. Original organ works may be imposing to the nth degree, but transcriptions and arrangements are almost invariably ineffective, not to say actually repulsive. The organ will not come into its own as long as it is represented by this type of piece.

Akron, Ohio

PEDALPOINT

STEPS IN RECORDED MUSIC APPRECIATION

EDITOR, PHONOGRAPH MONTHLY REVIEW:

My introduction to the phonograph came at the youthful age of one year—when the family invested in a very good model Victrola which has lasted for lo! these sixteen years. But at my first meeting with the phonograph, my only reaction was to express my appreciation as well as I could. But at the age of five, I was entrusted with the important privilege of being allowed to play the Victrola—even before I could read the selections printed on the labels. In appreciation of this act of trust, I did not break a single record! My first record disaster came only last year, when I most inadvertently sat upon Caruso's "Di quella pira", and De Luca's "Il balen del suo sorriso." I am not counting three terrible Edison non-destructible records which I very gently but firmly took into the back yard and smashed on a large rock.

In spite of my early acquaintance with fine records, my overwhelming desire for records of my own did not come until two years ago when I discovered how interesting records of singers who were dead or retired could be, and which led me into buying many very marvelous records that I might otherwise have missed.

My lack of finance made me resolve to buy just one selection of every famous artist possible, but my resolution has wavered when I came to artists who had a great long list of lovely records, and so I have acquired about twelve of Galli-Curci's records, ten of Caruso's, and about eight of Rosa Ponselle's. There are other artists of whose records I have promised myself to buy every one as it comes out.

By some chance of Fate, my only interest has been in vocal records, and of these I much prefer operatic selections. However, contrary to the usual procedure, it was not with "war-horses" that I first became acquainted, but with more modern selections—such as those from "Thais", "Manon", "Louise", "Snégourotchka", "Die Walküre", and others. It was not until one day last week that I heard "E luceven le stelle" from "Tosca" for the first time—a record of which I have heard many times as a standard tenor "war-horse", or, as the H. M. V. supplement editors put it last month; a Grane.

It has been a source of disappointment to me that I have not been able to buy a complete opera, but each time that I have saved up enough to pay for the opera, I use it to go off on a jaunt to hear opera or concert "in the flesh," so I do not feel that I have missed something irretrievable. However if "Thais" or "Traviata" should ever come out with a celebrity or two in its cast, I should most certainly invest in it.

The "something" which causes an appreciation for symphonic works has, unfortunately, been left out of me, and while Maria Olszewska's rendition of Che faro senza Euridice, or the "Ye now are sorrowful", from the Brahms Re-



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Ordinary of the Mass, sung by the Pius X Choir of the College of the Sacred Heart. The intonations are by the Reverend Vincent Donovan, O. P. The Pipe Organ accompaniment is by Achille Bragers, of the Pius X School of Liturgical Music. This beautiful recording is complete and (you realize how important this is) authoritative.

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quiem, as sung by Florence Austral thrill me beyond expression, I cannot enjoy, much as I would like to, such marvelous works as Stokowski presents in his radio concerts; Bloch's "America"—or anything heavier than "The flight of the bumble bee", or Delibes' "Sylvia" Ballet. I hope that in time I shall learn to enjoy them, because they leave a big "gap" in music for me.

St. Johns, Michigan

HAROLD M. BARNES, JR.

An Interview With Lee Morse

Exclusive Columbia Artist

WHILE theoretically on the big circuit, Boston has a way of missing out on many stars who appear regularly to admiring audiences in other parts of the country. Not infrequently it happens that a songster who commands immense popularity in the South or West and whose records enjoy lively sales both in this country and abroad is almost entirely unknown in these Northeastern parts. So it happened that I first heard Lee Morse and her Blue Grass Boys by way of the phonograph. My reviews of her releases had an almost evangelical enthusiasm; here was one of the finest recording talents in the popular ranks, why in the world was she not generally recognized as such? But my "discovery" was just a few years slow. The Columbia Company continued to issue Miss Morse's disks at a rate that indicated there was an insatiable demand for them and I was soon made aware that while Lee Morse might be something of an unfamiliar name to New England, it enjoyed no small renown elsewhere.

But last month the god of chance and exigency who presides over stage bookings relented and sent Miss Morse to Boston (her first appearance in New England) with Ziegfeld's show, "Simple Simon," playing here for a couple of weeks before opening in New York. Mr. Norman Smith, the manager of the local Columbia branch very kindly acted as intermediary in arranging for an interview and Miss Morse snatched a few minutes from the interminable rehearsals of a show that's being "whipped into shape." A tiny cubicle partly shut us off from the back-stage hubbub and afforded a hasty opportunity to get a vivid impression of the personality in back of that dark vibrant voice and gay attractive singing, while the stray bits of information I was able to secure on her recording career were later eked out somewhat by one of the Blue Grass Boys, the talented pianist of that remarkable little ensemble.

Miss Morse is a Texan, and very emphatically so, for her family is one of the oldest in the Lone Star State, and included one of the eight original Texas rangers. Her father was a minister and church singing offered her opportunity for her first public appearances. It took little time to reveal that she possessed unusual talent and her



singing of Southern ballads and hill-billy songs soon took the entire South by storm. She took her first recording test for Perfect records and it demonstrated so conclusively her natural recording aptitude, that she forthwith was starred. Both she and her co-star on the Perfect list—Ukulele Ike—kept the disk presses so busy that it was not long before Columbia, with its larger field, claimed them, and under the Columbia label they now maintain their remarkably consistent selling strength.

Since Miss Morse first began recording, some seven years ago, she has been accompanied by her own little orchestra,—the Blue Grass Boys, whose accompaniments are models of their kind. During the three years or so I have been reviewing popular records for the P. M. R. I have found no other vocal records by a woman that could even distantly approach those by Miss Morse in the consistently perfect "fit" of the accompaniments and the veracity and purity of the recording of the solo voice itself. (Similar praise could be given to only one man—Willard Robinson). I was intensely curious to discover Miss Morse's "secret." Obviously her voice is exceptionally suited to recording, but natural gifts could never account for its invariably skillful exposition. The secret proved to be the ensemble's long experience in accompanying Miss Morse and in adapting their playing exactly to her singing. The group is a small one, but distinguished by its tonal homogeneity and attractive coloring. Only a skeleton orchestration is used and there are no rehearsals. Miss Morse runs through her part a couple of times, indicating what she wants the orchestra to do, and

after an experimental trial or two, they follow her perfectly. The playing is beautifully restrained to an underlining of the vocal line, with of course more independence between phrases and verses, but for all its restraint it is marvelously flexible and rich in unobtrusive interest. And best of all it has a spontaneity and naturalness that match these qualities in Miss Morse's singing.

For a long time her repertory consisted almost exclusively of Southern ballads, her own and hill-billy songs, and while now her stage and phonographic audiences are so large that all the conventional song types are demanded from her, it is in pieces marked by the Southern influence that she is most characteristic. Her voice is a duple one, combining a rich, husky, contralto with a less distinctively colored but pure soprano, and slipping from one to the other either smoothly or with a fascinating break—yodel-wise—at will. Her enunciation puts that of most "celebrity" artists to shame, yet she gets the words of her songs over cleanly and unmistakably without any sense of forced precision. There is a buoyancy and lilt to her singing, an unaffected simplicity and straightforwardness to her manner, that make them irresistibly engaging. And the fact that these are sound as well as highly admirable virtues is attested by the fact that her records maintain an almost unequalled evenness of excellence and that they steadily gain further popularity.

Lately her success with widespread hits as *Moanin' Low*, *I Must Have That Man*, *I'm Doing What I'm Doing for Love*—songs closely associated with other recording artists, but doubly effective in Miss Morse's performances—has led to a demand for recordings of similar love songs. Yet her style is most individual and striking in the songs that are lightened by even a trace of Southern sunshine, and much as one admires her skill in adapting herself to various styles, the more conventionalized songs give less scope to the light-hearted and resilient manner that puts her most characteristic records in a class all by themselves. So marked is this attractiveness that even in France and other foreign countries where the majority of the record-buyers cannot understand the words of her songs, her records are prime favorites.

Some typical examples of her records are *Susianna* (one of the very best) and *Main Street*, *Moanin' Low* and *Sweetness*, *Love Me* and *Sweethearts' Holiday*, *A Little Kiss Each Morning* and *I Love You Believe Me I Love You*, and her current release—*Blue Turning Gray Over You* (showing the southern touch) and *Until You Came Along*. One of her hits in "*Simple Simon*" should make one of her finest disks when it is recorded,—*Ten Cents a Dance*, a song of a dance hall hostess, a really touching little ballad whose mood Miss Morse catches to perfection.

—Rufus

Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

Columbia Masterworks Set 130 (3 D12s, Alb., \$6.00) **Albeniz** (arr. **Arbos**): *Iberia*, played by **Enrique Fernandez Arbos** and the **Madrid Symphony Orchestra**.

Evocation and **El Puerto** (No. 67708-D)

El Corpus en Sevilla (No. 67709-D).

Triana (No. 67710-D).

Albeniz and his most important work, the suite *Iberia*, are discussed briefly elsewhere in this issue in the article on recorded Spanish music. The pieces played here are the best known of the set of twelve, issued in the original piano versions in groups of three: *Evocation*—*El Puerto*—*El Corpus en Sevilla*; *Rondena*—*Almeria*—*Triana*; *El Abacen*—*El Polo*—*Lavapées*; *Malaga*—*Jerez*—*Eritana*. The article mentioned above refers to the peculiar congeniality of these compositions for both solo piano and orchestral technique. Albeniz knew that they naturally demanded orchestral scoring and I believe he made a half-hearted attempt at the transcriptions himself, but it remained for his friend Arbos to work them up into effective orchestral form. His versions boast more or less authenticity since Arbos was familiar with the composer's own sketches and suggestions, but the orchestrator has a fine inherent sense of the music's most characteristic qualities and his versions are good examples of thoroughly competent translation of

keyboard idioms into those of the orchestra. It is interesting to compare his versions of the Sevillian festival with the more elaborate and daring one of Stokowski, which appeared last month from Victor. *Triana*, in Arbos' orchestration, has also been recorded before (by Goossens for Victor).

The American release of Arbos' records commendably substitutes the *Evocation* for a *Granados Spanish Dance* (No. 3 of the set recorded by Goossens) that appeared on the sixth record side of the English Columbia pressings. The *Evocation* is in more placid mood than the others, truly evocative of the passionate and languorous perfume of Spain. Albeniz was one of the first of the musical impressionists, and one notes here and throughout the set effect after effect that were put to more elaborate use by Debussy and many others. Fortunately, Albeniz is less pre-occupied with his impressionism than many of his co-tillers of the field and he never lets it sap the exuberant musical life of his pieces. The other three pieces emphasize more festive and kaleidoscopic qualities; *El Puerto* depicts the cheerful, holiday life of a port during shore leave; *Triana*, the vivacious sensual life of the gypsy quarter; *El Corpus*, a great religious celebration. But the means and the idiom are closely akin. Any similar programs might be applied.

One could hardly dispute Arbos' reading if one wished, and certainly no one would on hearing the sure and yet delicate touch he has for both the vigor and the lyricism of the music. The recording leaves more to be desired.

In the quieter passages the Madrid Symphony's tonal qualities are very pleasing, but above a mezzo-forte they are somewhat thinned and choked and one never gets a genuinely clean, full-bodied tone in the fortissimos. Apart from that, the set is an admirable one, a vivid transcript of Spanish music played as only Spaniards could play it.

Columbia Masterworks Set 131 (D12s. Alb., \$8.00) Tchaikowsky: Concerto in D for Violin and Orchestra, Op. 35, played by **Bronislaw Huberman** and the **Berlin State Orchestra** conducted by **Steinberg** (on the eight record side Huberman plays Tchaikowsky's *Melodie*, Op. 42, No. 3, with piano accompaniment).

The Tchaikowsky violin concerto has been long overlooked in filling up the gaps and crannies in the recorded repertory. There is apparently no actual reason for the delay, and it is surprising that it has not been made available in several versions by this time. Fiddlers find a fierce joy in testing their skill in it, and the work has the composer's characteristically slick appeal to the public. It is cleaner and more delicate in texture than most of his works. At times there is an approach to what is almost Mozartian limpid grace. For the rest, it is well sauced with the sure-fire Russianism that has made his music so widely popular among musical and unmusical alike.

Here, however, the soloist rather than the music holds one's attention and demands one's interest. Huberman is in the first flight of the world's violinists and while he has been heard to excellent advantage on records before (particularly in Brunswick's recording of the Kreutzer sonata), his disks have been infrequent and for the most part of minor works. The concerto gives full play to his enormous talents—a magnificently vigorous and cleanly drawn performance. Huberman is reproached with the lack of subtlety and tonal variety, not entirely without justice, for he is not a musician of uncommon sensibilities. But he is an uncommonly well balanced and rational player with a refreshingly vigorous utterance. He plays as one who speaks meatily and to the point; neither the substance nor the style of the music suffers in his hands. He never stoops to suavity, although he is capable of a beautifully restrained singing tone as well as assured and gracile passage work. The canzonetta is an excellent example of his powers with sustained quiet lyricism, while the cadenzas and muscular body of the work give ample opportunity for his well-handled performance of the orchestral part (often assuming independent significance), and good, resonant recording. Except for a brief—and highly advisable—cut in the finale, the work is complete and the records are eked out with a smooth and not over-sweet performance of a typical Tchaikowskian morceau. The set should be well liked both as a reading of the concerto and as a piece of first rate fiddling.

Victor (International list) V-29 (D10, 75c) Mozart: Don Juan—Overture, played by **Clemens Schmalstich** and a **Concert Orchestra**.

A good brisk performance, unmarked by any qualities of special distinction.

Odeon 5191-2 (2 D12s, \$1.25 each) Strauss: Till Eulenspiegel, played by **Otto Klemperer** and the **Grand Symphony Orchestra, Berlin**.

This is the third version of Till's pranks to appear in this country and from the point of view of the recording it is the most effective one. Klemperer drives his orchestra relentlessly and the tone he elicits is frequently hard-edged and intense, yet the recording handles it bravely, even in the noisy climax just before Till is summoned to justice. And yet for all the impressive volume, dynamic vigor, and sharply drawn detail of the performance the reading of the music is rather heavy-handed. The twinkle we expect to see in Till's eyes is too often replaced by a desperado's glare. Strauss' incomparable genial humor and delicate tenderness are driven out by such masterfully treatment. Such energy and forcefulness as Klemperer gives us here would be better suited to Strauss' other tone-poems. The present disks are significant chiefly by reason of the

well-controlled brilliance and by their promise of some notable works from Klemperer—who has not always received the phonographic justice his talents deserve.

Odeon 3287 (D12, \$1.25) Chopin: Polonaise in A, played by **Dr. Weissmann** and the **Grand Symphony Orchestra, Berlin**, and **Keler Bela: Hungarian Lustspiel Overture,** played by **J. Heidenreich** and the **Grand Opera Orchestra**.

The polonaise is a vigorous performance, not too delicately handled, but catching the proper military and festive spirit. The playing verges on coarseness at times. One questions the labelling: why "Polonaise No. 1," and why not give credit to the orchestrator? Keler Bela's Popular "Lustspiel" overture is neatly done. Heidenreich plays it deftly and with enlivening animation.

Brunswick 90018 (D12, \$1.50) Rossini: Barber of Seville—Overture, played by **Julius Kopsch** and the **Berlin-Charlottenburg Opera Orchestra**.

We already have several records of the Barber of Seville overture, the best of which are the mildly meritorious versions by Weissmann and Mascagni, both for Odeon, but the Kopsch performance is superior in some if not all respects. As in the Fingal's Cave overture, the recording is adjusted to favor piano rather than the fortissimo tone, although the difference is not so marked here as it is in the Prüwer work. The tuttis are not as full-bodied and detailed as one might wish, but for the rest the performance is exceedingly well balanced, and distinguished by fullness and purity of orchestral tone. The string choir does exceptionally well. Kopsch's reading is neat and animated, one that should give general satisfaction.

Victor (International list) 36004 (D12, \$1.25) von Suppe: Morning Noon and Night in Vienna Overture, played by **Robert Heger** and the **Vienna Philharmonic Orchestra**.

The recording here is very powerful, amplified to an extravagant degree, and matched by the pretentious, self-consciously brilliant performance. It makes one rather uncomfortable to hear a familiar light overture like this treated with such astonishing pomp and seriousness. A few years ago this disk would probably have been hailed as a seven-days' wonder, but today the phonographic public is more discriminating, realizing that the intensity and tremendous force demanded by a work, say of Richard Strauss, is wholly incongruous in a light concert overture.

Columbia 67711-2-D (2 D12s, \$2.00 each) Liszt: Les Preludes played by **Willem Mengelberg** and the **Amsterdam Concertgebouw Orchestra**.

When New York concert audiences say "Les Preludes," they think "Mengelberg." Unfortunately, the converse form of the statement also holds true of many concertgoers. Mengelberg's name is too exclusively connected with such tried and true thrillers as the Liszt piece, Strauss's Heldenleben, and various bits of Tchaikowskiana. Yet only the genial Hollander himself is to blame, for he is indefatigable (one might say insatiable) in listing these war horses on his programs. Every year they are trotted out from the stables, not once but several times, and every year they go through their paces with the brilliance of which they are capable only under Mengelberg's jockeying. It is inevitable that the phonograph should immortalize such characteristic performances, the wonder is that that this particular piece has been so long unavailable, especially when it is remembered that Mengelberg's acoustical recording (for Victor) was such an outstanding example of old-time phonography. Bluntly, the new version does not measure up as well under the new standards as the earlier one did under the old. Nor is it as faithful a representation of the great powers of Mengelberg and his own orchestra as are the Columbia Oberon overture and Tchaikowsky fourth. It is, however, a characteristic example of Mengelberg's playing, and considering the outspoken, hard-edged quality of the Concertgebouw Orchestra's performance, the recording has nothing to be ashamed of. I should like a greater roundness and fullness of tone,—particularly in the fortissimos,—and more warmth to the strings, but the playing is exceedingly clean-cut and pointed, and the details are sharply drawn. Some

of the tempos are considerably exaggerated, but that is Mengelberg's way and it has proved to be the popular one. There is no reason why it should not find equal favor on records.

Victor 35997 (D12, \$1.25) Herbert: Irish Rhapsody, played by **Nathaniel Shilkret** and the **Victor Symphony Orchestra**.

Victor Herbert is more than ever in the public eyes these days, although nearly six years have passed since his death. It is good that his symphonic writings are not entirely neglected for his operettas. Re-recordings of the *Indian Summer* and *Dagger Dance* have been promised, and now comes a surprise in the way of the *Irish Rhapsody*. It is not a great work by any means, but it is an attractive example of its type—the neat working up of national tunes into an effective concert piece. Shilkret, quite the phonographic Herbert authority, turns in a well made performance, briskly vivacious in the livelier passages and warmly but not too languishingly sentimental in the quieter moments. The orchestra—and especially the wood-wind choir—does exceptionally well.

Victor 22098-9 (2 D10, 75c each) Quilter: Children's Overture, played by **Malcolm Sargent** and the **New Light Symphony Orchestra**.

Reviewed in the November 1929 issue from the special fall release, and mentioned again the January issue on its appearance in the Educational List No. 7. In the regular supplement it should find a still wider audience.

Columbia 50200-D (D12, \$1.25) Meyerbeer: The Prophet—Coronation March, and Catalani: Loreley—Dance of the Waves, played by **Lorenzo Molajoli** and **Orchestra of La Scala Theatre, Milan**.

The Loreley excerpt is a very simple little sea picture, exceedingly slight in substance, but pretty in a naive way, and played with a nice feeling for its quiet tonal values. The march comes off less well. Molajoli sets a faster tempo than ordinary and the performance is jerky, lacking both swing and flow.

Brunswick 90017 (D12, \$1.25) Mendelssohn: "Fingal's Cave" ("Hebrides") Overture, Op. 26, played by **Julius Pruewer** and the **Berlin Philharmonic Orchestra**.

Another good version of Fingal's Cave follows closely on the heels of that by Sir Henry Wood for Columbia. Although on one less record side, this is also complete. Pruewer, or the recording director, has adjusted the scale of values to favor the more delicate qualities of the playing. The performance is beautifully restrained and well balanced, with excellent piano and pianissimo tone qualities. The pp clarinet passage on page 35 of the Philharmonia miniature score is a characteristic example. On the other side of the scale, the fortissimos are not so good, lacking in clarity and sonority. For me, however, the attractiveness of the performance as a whole is sufficient atonement for this weakness. In particular, I like the deft and tidy way in which Pruewer finishes off his phrases. There is none of the "run on" or ragged phrasing here that detracts so seriously from many otherwise skilful performances.

Victor 1441 (D10, \$1.50) Sousa: The Stars and Stripes Forever and El Capitan marches, played by **Leopold Stokowski** and the **Philadelphia Orchestra**.

I imagine that many a purist's eyes will protrude glassily on finding Sousa's name on a Stokowski record: Dr. Stokowski and the Philadelphia Orchestra playing common marches! Exactly. And what is more, they play them extremely well. As to demeaning themselves by choosing such material, that is another and highly debatable point. Beethoven, Wagner, and many another of the sacrosanct names did not feel that writing in this form was beneath them. And their marches (as marches per se) were not even distantly comparable with those of Sousa. It is easy enough to make cutting remarks about the simplicity of the march form, the fact remains that really good marches are as few and far between as outstanding works in any other form. A goodly percentage of the best are Sousa's. Not for nothing are they sung and whistled all over the world. His is real march music, and distinctively American music as well. Such material is worthy the attention of our top-notch recording artists. An editorial comment on march performances by symphony orchestras appeared in the issue of last June, and undoubtedly

was the genesis of the present disk. (Cf. the General Review in this issue). Last September, for an installment of my "Musical Ladder, I compiled a list of some of the best march records available, to which the Philadelphians' new record (the first, but I trust not the last of its kind) should of course be added. The choice of pieces is to be commended. Stars and Stripes is one of the very best of Sousa's marches and certainly the most popular—something very close to a national anthem. El Capitan is one of the composer's own favorites and peculiarly associated with his concerts, for its superstitiously cherished and invariably appears as the first encore of any Sousa program. It is the most difficult of them all to play correctly; indeed the composer's performance is inimitable. But Stokowski has an excellent conception of the piece. He begins rather cautiously, but soon lets himself go more vigorously. Stars and Stripes is taken admirably with abundant spirit, and far superior poise and balance to those of any performance I have heard before. The Philadelphia Orchestra plays rather less flexibly than one would expect. Is it perhaps a little self-conscious and ill at ease in the new idiom? There is none of the superb gusto and bravado of the Berlin State Opera Orchestra's Radetzky march. The recording is capable, but at the risk of seeming inconsistent, one might look for more marked resonance. A stage of amplification that would be entirely to much for a Beethoven symphony or a Strauss waltz would be more in keeping with the festive brilliance of a march. All in all, however, an unusually interesting experiment and one that casts no shadow on Stokowski's shining phonographic record. It should have an unprecedented sale and an unbounded educative value.

R. D. D.

Instrumental

Piano

Columbia 50199-D (D12, \$1.25) Brahms: Capriccio, Op. 76, No. 2, and **Mendelssohn: Duet**, Op. 38, No. 6, and **Spinning Song**, Op. 67, No. 4, played by **Myra Hess**.

Miss Hess' disks are all too few and far between. This is perhaps less important than some, but it is no less vivid in its exemplification of the superb clarity and lucidity of her pianism. As always, the recording too is excellent, although it would be a clumsy engineer indeed who could fail to achieve a satisfactory recording of the clean tonal qualities of the Hess performances. The Brahms capriccio is a fit companion for the intermezzo she played in one of her earlier releases. Its grace and warmth and rhythmic life are qualities with which she excels. The songs Without Words are less distinctive, but Miss Hess makes no attempt to gloss their simplicity and prettiness. Such admirable performances make most others sound repellantly affected and meaningless.

Victor 1445 (D10, \$1.50) Albeniz: Tango, and Schumann: Aufschwung, played by **Wilhelm Bachaus**.

Although the record label makes no reference to the fact, the Tango is played in Godowsky's arrangement. It is one of the most haunting tunes I know and both composer and transcriber are careful not to over-emphasize its inherent qualities. Bachaus plays it sympathetically, perhaps rather more sonorously than it is usually heard. The Schumann fantasiestuck used to be prime favorite with pianists; one hears it less and less frequently. It should be taken with a rush, of course, but Bachaus' performance is not cleancut enough to avoid giving an impression of hurriedness. The exuberant "lift" is not quite there.

Brunswick 15216 (D10, 75c) Juon: Humoresque, and Sauer: Espenlaub Study (Whispering Leaves), played by **Edward Goll**.

The mystery attached to this remarkable pianist (whose name could not be found in any available musical dictionaries and yet who is obviously a first rate musician) was cleared up in the correspondence column of the January issue. He is an Australian, of Czecho-Slovakian birth, and attached to the University of Melbourne. He appears on American records by virtue of the Brunswick Company's alertness in securing several recordings when he visited his friend Henri Verbrugghen in Minneapolis. The astonishing part is that he is around sixty years of age. Surely

Mr. Goll has drunk at some Australian fountain of youth, for his playing is more resilient, more animated and full of genuine life and vitality than that of most musicians in their twenties or thirties. It was too much to expect that we should always hear him in Bach and Beethoven. His third release brings the inevitable lighter fare, but even here his performances are no less candid and neatly fashioned. Paul Juon is a contemporary German composer of the older school and has written prolifically in all the forms. The Humoresque played here is typical. A light concert piece, quasi scherzando, indistinctive but pleasing. Emil Sauer was a pupil of Rubinstein and Liszt, a noted virtuoso and composer of many piano works. I believe he is still alive, for he made some European recordings not so long ago. Goll studied with him at one time, I am informed. The piece played here is more interesting than its name would indicate, a study in repeated notes and fleetness. Goll produces an unusually good piano tone, well bodied and evenly, but not too brightly colored. The recording is mellow rather than highly realistic and the reproduced tonal qualities are exceptionally grateful to the ear.

ORGAN

Victor 35999 (D12, \$1.25 Old Irish Air (arr. Gibson), and Adams (arr. Gibson): The Bells of St. Mary's, played by **Arthur Gibson** on the organ in the residence of Charles M. Schwab, New York City.

The Irish air as that known as the Londonderry Air, among many other aliases. Gibson has arranged both pieces in free and rather amorphous fashion, not entirely free from a suspicion of theatre organ technique. The recording is a trifle muzzy and Gibson is not sparing of volume or of long-held fermatas.

VIOLIN

Victor 1442 (D10, \$1.50) Rowe-MacMurrough (arr. Chemet): Macushla, and Cory-Bartlett: A Dream, played by **Renee Chemet** with piano accompaniments by **Anca Seidlova**.

Miss Chemet now confines her efforts to one type of performance exclusively,—the highly sentimentalized salon piece or song transcription. Those whose appetite for the saccharine is insatiable will find this record very much to their taste.

Victor (International list) 9642 (D12, \$1.25 Hubay: The Violin-Maker of Cremona and Berceuse, played by **Dr. Jenő Hubay**, with piano accompaniments by **Dr. Otto Hertz**.

Hubay was a noted virtuoso of his time and he has retained his faculties to a surprising degree, considering that he is now around seventy-two. (Dr. Henschel is not altogether unrivalled!) I presume that he has recorded before, but this is the first electrical disk of which I have heard. The recording is unusually good, resonant enough to secure a marked degree of realism, yet not to the extent of unpleasant amplification. Hubay plays his familiar Violin-Maker of Cremona with punctilious care for tone and phrasing, treating it rather more seriously than the piece—pleasing and well-turned as it is—actually demands. The Berceuse is a simple, pretty morceau, but here the performance is less accurate. I wonder if Hubay is playing on the celebrated Amati instrument he owns. The tone at its best is excellent, but it varies considerably in quality, as indeed is to be expected. It is remarkable that Hubay has preserved so well the flexibility of his fingers. Again the phonographic gives us a document of historical interest.

VIOLA

Columbia 2082-D (D10, 75c) Tchaikowsky (arr. Tertis): Chanson Triste and Chanson sans Paroles, played by **Lionel Tertis** with piano accompaniments.

A typical coupling of Tertis' transcriptions. He plays them with his usual neat despatch, a far cry from the usual languishing performance, but they lie mostly in the upper register of his instrument, and the tone is often rather thin and uncharacteristic.

VIOLONCELLO

Columbia 2081-D (D10, 75c) Nin: Granadina, and Ravel: Piece en forme de Habanera, played by **Horace Britt**, with accompaniments by **Joseff Adler**.

Britt is not a 'cellist well-known in this country (I believe he is represented only in the Columbia set of Schu-

bert's Quintet in C, in which he plays the second 'cello part), but his first solo disk to appear here is refreshingly original in its choice of music. His playing is not altogether free from lugubriousness in the lower registers or thinness in the upper, but the tone qualities are pleasing for the most part. One is more interested by the pieces than the player, however. Nin is a Cuban composer, known by various piano pieces played by Iturbi, Copeland, etc. Is this Granadina a transcription? The label gives no information on the point. It is a brief Iberian dance-song in strophic form with a recurrent heavily strummed chorus that reminds one very strongly of a passage in one of De Falla's Three Cornered Hat dances. The Ravel piece is recorded in a number of versions abroad, for piano, saxophone, 'cello, etc. Britt plays it with a feeling for its restrained nostalgic mood, but I do not find this arrangement as felicitous as that for piano,—recorded by Münz for Homocord.

GUITAR

Victor 7176 (D12, \$2.00) Bach: Prelude, Allemande, and Fugue, played by **Andres Segovia**.

It is good to find another release from Segovia on the Victor list, even though he plays transcriptions rather than original guitar music. I presume the arrangements are his own. They are ingenious, but the skill with which they have been contrived is nothing compared to that with which they are played. The fugue is an astonishing performance, with every voice unmistakably independent and individual. I remember the prelude as one from the set of "little preludes" for piano (No. 4 in the Schirmer edition), but I do not recognize the Allemande and Fugue off-hand. As in Segovia's previous disks the recording is irreproachable, a perfectly transparent and undistorted refraction of the master guitarist's uncanny art.

ACCORDION

Columbia 2070-D (D10, 75c) Ketelbey: In a Persian Market, played by **Jean Deveydt**.

Now an imported two-part accordion version of Ketelbey's hardy perennial! Deveydt is obviously an accordionist above the average and makes a brilliant beginning, but the sugared second theme is less well adapted to the instrument's capabilities and shows it to considerably less advantage.

STRING QUARTET

Columbia (International list) 59062-F (D12, \$1.25) Mozart: Ave Verum; Schumann: Traumerei; and Schubert: Moment Musical, played by the **Catterall String Quartet**.

A welcome re-release of one of the best introductory chamber music disks. It was first issued in the regular lists and reviewed in the September 1928 issue: neat, graceful, and always tasteful performances . . . the record can—and by all means should—be put to yeoman's service in educational and music appreciation work. And at the other end of the ladder there is no musician who can hear it without a glow of pleasure in hearing these musical miniatures, found so often in such incongruous and vulgar settings, done with restraint, intelligence, and a true sentiment that never degenerates into sentimentality.

Chamber Music

Brunswick 90015-6 (2 D12s, \$1.50 each) Mozart: String Quartet in D (K. 575, played by the **Brosas String Quartet**.

Mozart's quartet in D, sometimes numbered 8 and sometimes 21, is the first of the last three works in this form, all dedicated to Frederick William II, King of Prussia. It was written at the monarch's request, and the latter's proficiency on the 'cello is supposed to account for the prominence given that instrument through the work. The king liked it (sending Mozart a gold snuff-box as well as verbal and monetary thanks), and since him the public in general has found it a favorite among Mozart's writings for strings. An acoustical version of the minuet by the Flonzaleys is still retained in the Victor catalogue, but the same ensemble has electrically recorded the work in its entirety. As yet the disks are released only in England. There are other

European electrical recordings, but this by the Brosa four is the first to appear in this country. I think it is also the first example of this particular organization's playing. It is obviously an able body, playing with assurance and a nice sense for balance of ensemble. Their best talents are hardly exhibited here, though, for the tone qualities—especially in the upper registers—are often pinched and nasal, and the intonation is not invariably perfectly sure. They have a feeling for the quieter qualities of the music, but at the expense of the more animated ones.

There is good briskness in the first movement, and some true pianissimos, but the minuette would profit by considerably greater vigor of treatment. The record surfaces (of the review copies) are rather rough at the beginning of one or two record sides. The work is quite complete by the Philharmonia miniature score, each movement taking one side. The Brosa Quartet is a talented one and there is much to admire in their performance, but undoubtedly they can do more evenly meritorious work. At its best, this set gives a good indication of what may be expected from them.

R. O. B.

Operatic

Victor Masterpiece Set M-67 (8 D12, Alb., \$16.00)
Wagner: Parsifal—Act III.

Parsifal **Gotthelf Pistor**
Gurnemanz **Ludwig Hofmann**
Amfortas **Cornelis Bronsgeest**
Chorus and Orchestra of the Berlin State Opera
Conductor: **Dr. Karl Muck** Chorus Master: **Prof. Hugo Ruedel**

This third act of Parsifal is more nearly complete than any of the Wagnerian sets previously released. The prelude (parts 1 and 2) ends just before Gurnemanz' entrance (page 216 of the Schirmer vocal score). Part 3 begins a few bars before Parsifal's first words (page 228), and from this point on to the end of act—and the opera—there are no deletions whatsoever.

Dr. Muck is not merely a foremost authority, he is perhaps the supreme exponent of the Wagnerian music dramas. Special interest is attached to his performance of Parsifal, for this is the work he conducted at the last Bayreuth festival. We already have had a taste of his Parsifal on records—the Transformation and Grail scenes from Act I, in the first Columbia Bayreuth Festival album. The recording here is not of the startling realism and vigor of the earlier disks (the deep bells, for example, are negotiated with considerable difficulty), but in other respects it is admirable. In the Good Friday music there is better balance between the vocal and orchestral parts. Throughout poise is the watchword. The performance is reserved: reverend rather than spirited, as indeed it must be to preserve the dignified impressiveness and the grave compassion of Wagner's score. If one can enter wholly into its mood, such music and such a performance are deeply moving, almost overwhelming. If its mood is alien, perhaps even felt to be affected grandeur and religiosity, one is repaid for such lese majesty by a dangerous approach to ennui. But even such an outcast cannot resist the gracious spell of the Good Friday music, to him the finest essence of the work, although even here he asserts the musical superiority of the orchestral version shorn of the vocal parts. Less half-hearted Wagnerites will feel no such dissenting spirit. To them Dr. Muck's reading is in the strict Bayreuth tradition and hence unquestionable. Fortunately it is no empty tradition; Dr. Muck re-creates the work not to confirm to a set mould, but in the spirit (and spirituality) with which the composer himself animated it.

The name of the orchestra and chorus, the latter under Professor Ruedel's ever skilful direction ensures the standard of their performance. Barring an occasional deviation from the meticulous (in parts 5 and 6, for example), the orchestra shows to its customary excellent advantage, the wood wind especially. The choral passages near the close are extraordinarily difficult, but the chorus handles them

cleanly and with assurance. The fine sustained tone of the entire ensemble (part 16, pages 274-5) is particularly praiseworthy.

The soloists' names will be somewhat unfamiliar to most Americans, but their singing is uncontrovertible testimony to their high talents. Hofmann, the bass, heard before on disks in some excellent excerpts from Jonny spielt auf, proves his versatility as well as the magnificence of his voice in a superb performance of Gurnemanz' part. All three enunciate with unusual clarity. Bronsgeest possesses a good robust baritone, but produces his sustained tones less effortlessly. Pistor is a tenor of marked flexibility, with an astonishing range of tone quality, sometimes rather incongruous for the rôle of Parsifal. Perhaps he over-acts somewhat in the closing scene, but the intensity with which he energizes his part is undeniably thrilling.

More records for the perfect Wagnerite, whose library is now assuming very respectable proportions. Die Meistersinger has yet been approached only half-heartedly; may it be next on the list!

R. D. D.

Columbia Operatic Series No. 3 (18 D12s, 2 Alb., \$36.00)
Verdi: Aida, opera in four acts, by solists and chorus of **La Scala Theatre** and the **Milan Symphony Orchestra**, conducted by **Lorenzo Molajoli**.

AIDA **Giannina Arangi-Lombardi**
AMNERIS **Maria Capuana**
RADAMES **Aroldo Lindo**
AMONASRO **Armando Borgioli**
RAMFIS **Tancredi Pasero**
THE KING **Salvatore Baccaloni**
A MESSENGER **Giuseppe Nessi**
Chorus under the direction of **Vittore Veneziani**

The Victor set of Aida was reviewed in considerable detail in the September 1929 issue, to which reference should be made for general comment on the music and on the recording of complete operas. Contrary to a statement made there, Molajoli's version is not literally complete, but the three slight cuts are very brief and quite unessential. Molajoli gets the work on thirty-six sides where Sabajno took thirty-eight by setting his tempos on the quick side throughout. At times the work gains considerably by this briskness, but not infrequently there is a harassing lack of ease and spaciousness. Sabajno, on the other hand, kept the music moving with certainty and spirit, but he never allowed himself to be hurried as Molajoli does. Indeed the reading here is much like that of Molajoli's Traviata set. The performance is somewhat uneven, highly vivacious in its more animated moments, but often carried away by its own ardor. The recording, too, is closely similar in quality, resonant and vigorous, especially fine in capturing the orchestral and choral playing, but pushed to an excessive amplitude by the unrestrained energy of the vocal ensembles.

The best singing of the day, to my mind, is easily that of Pasero as the high priest,—a sturdy and noble performance. While I cannot share the extreme enthusiasm many foreign reviewers expressed over Capuana's Amneris, it is easy to single her out for special praise, for next to Pasero she stands head and shoulders above the rest of the cast. Her well thought out and effective interpretation of her rôle is undeniably impressive; I should like very much to have the pleasure of seeing her in a staged performance. Arangi-Lombardi's Aida is in marked contrast to that of Giannini. She has a brilliant moments, but she fails to evoke a distinctive and appealing personality. Lindi's singing is very uneven, and marred by an unrestrained tendency to shout, but in the last two acts he keeps his voice and emotionalism within stricter bounds.

The orchestra does well throughout and especially where it has an opportunity to display its talents alone in the whirling music,—a very deft and spirited bit of playing. The chorus is less effective. It sings strenuously but without producing an exceptionally round or homogeneous body of tone.

Generalizing, this version strikes me as less perfectly disciplined and poised than that of Sabajno. It is more frankly Italianate and unreserved. Those who like their Aida sung in this vein, will find the intense and forceful performance of both individual parts and the reading as a whole exceedingly to their taste.

Columbia Operatic Series No. 4 (14 D12s, 2 Albs., \$28.00)
Puccini: Madame Butterfly, opera in two acts, by soloists and chorus of **La Scala Theatre** and the **Milan Symphony**, conducted by **Lorenzo Molajoli**.

MADAME BUTTERFLY (Cho-Cho-San).....	Rosetta Pampanini
SUZUKI	Conchita Velasquez
PINKERTON	Alessandro Granda
MRS. PINKERTON	Cesira Ferrai
SHARPLESS	Gino Vanelli
GORO	Giuseppe Nessi
THE BONZE	Salvatore Baccaloni
PRINCE YAMADORI	Aristide Baracchi
COMMISSIONER	Lino Bonardi

Again we have Molajoli and the same chorus and orchestra, but there is a world of difference in the performances. Molajoli is no less energetic here than in the Verdi work, but his reading is infinitely warmer, better and consciously directed in a logical and dramatic course. The intensity of the Aida performance remains, but the unrestrained dramatics are curbed. There is dramatic force to the singing here where in the other work there was frequently only melodrama. The recording is excellent, the orchestral playing brisk and clean throughout, and ensembles are well balanced.

I have not heard Pampanini before, but her performance here bears out her European reputation for the title part. She is rather over-eager, and acts her rôle with a realism that is somewhat disconcerting at times, but at its best it is a remarkably varied and vivid interpretation. The men are all uncommonly capable. Granda is a competent if not exceptional Pinkerton, showing to better advantage than in any of his previous recordings; Vanelli's sturdy, manly performance of Sharpless' part stands out with particular distinction (although at that is is closely rivalled by Velasquez' Suzuki); and both Goro's and Yamadori's rôles are done with skill and care.

Yet it is Molajoli rather than the individual performers to whom first credit is due. Throughout he has the work thoroughly in hand and except for an occasional natural emphasis on Butterfly's part he maintains an exceedingly careful and well proportioned balance of interest, restraining all secondary elements, and keeping the action moving smoothly and with cumulative force.

For an opera whose setting is as important as that of Madame Butterfly, it is surprising how effective the recorded version can be. One's attention is concentrated on the music—to discover many a felicitous touch or passage that often passes unnoticed in the opera house. Puccini wrote with admirably balanced feeling and ingenuity. Passing over the most familiar bits one marvels anew at the skill displayed in the rapid give and take of the Letter Duet, the passionate melodious flow of the Love Duet, and the attractive orchestral intermezzo that passes unheard so often in concert. Those who enjoy the work in the opera house will find new delight in it as given so whole-heartedly and to such good effect in this recorded performance.

Brunswick Album Set No 16 (4 D12s, Alb., \$6.00) **Wagner** (arr. **Weigert** and **Maeder**): **Lohengrin—Abridged Opera Production**, by **Soloists and Members of the State Opera Chorus and Orchestra, Berlin**, conducted by **Herman Weigert**.

The jump from an operatic aria on one or two record sides to a more or less complete opera on fifteen or so disks is too great. A half-way stage is needed for those who wish a more comprehensive version of an opera than can be obtained on separate records and yet who find the complete set

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beyond their means. To fill this emphatic need a series of "abridged opera productions" was begun a year or two ago in Germany and its success has been a lively one. The series now includes a large number of works, of which these Lohengrin records are the first to find American release. It is surprising what can be done within the limits of eight record sides. By maintaining brisk tempos and utilizing the maximum space on each disk, a very generous and representative selection of high-points can be recorded. The choice of excerpts and the neat dovetailing of the various sections has been very cleverly done. Wisely the preludes to Acts I and III have been omitted and attention confined largely to the vocal rather than purely orchestral passages. Augmented by a few of the many available orchestral disks, the set makes highly satisfactory and entertaining Lohengrin recording comfortably proportioned for an hour's entertainment. The libretto issued with the album did not accompany the review copies, and no information is given on the labels concerning the identity of the soloists. They are all capable singers, although hardly outstanding stars. Their performance is very admirably gauged to the exigencies of a set of this particular kind. That is, special attention is given to enunciation, the music is never allowed to lose momentum while one singer "hogs the stage", there is no pretentious overacting. The balance and team-work are commendable, and the performance moves vigorously and smoothly from beginning to end. The resonant, open recording gives a fine display of the orchestra's firm broad tone, and while the chorus is not large, it too has a mind for sonorous and true tonal qualities. Amplification is avoided, but at times the recording is highly realistic due to its near-stereophonic effect. Altogether a performance that is highly creditable to its makers and very enjoyable to its hearers. The Brunswick Company is to be thanked for giving it American release; presumably some of the other works in the series will not be long in following.

Choral

Victor 4173 (D10, \$1.00) Carmen—Choeur des Cigarières, and Der Freischütz—Jaegerchor, sung by the **Metropolitan Opera Chorus**, conducted by **Giulio Setti**.

An ingeniously contrasted coupling. On one side is a clever depiction of the indolent, graceful scene where the Cigarette Girls return to the factory in the first act of *Carmen*, and on the other an energetic hunting chorus for men's voices alone. The *Carmen* excerpt is a characteristically neat Metropolitan performance, but that from *Der Freischütz* is less true to type. The male chorus is apparently not very large, but Setti spurs it on to surprisingly spirited singing and the recording is very brilliant. The tone is necessarily a trifle coarse in the fortissimos, but Setti has wisely let details go to catch the fine sweep of the whole.

Victor 22264 (D10, 75c) Beethoven (arr. E. Sachs): Creation Hymn, and Protheroe (Unto Thee All Praise Be Given), sung by the Associated Glee Clubs of America.

The supply of recordings taken at the Associated Glee Club's concert in Madison Square Garden seems to be inexhaustible. This is typical of the series—broadly amplified recording, and a tremendously heavy body of tone. The singing is less weighty than one would imagine it to be, however, and in this particular disk the piano accompaniments come out more clearly and naturally than in some of the others. For added realism there are a few grooves of blurred applause at the end of each song.

Victor (Hungarian list) V-11039 (D10, 75c) Erkel: Hymnus, and Egressy: Szozat, sung by the **Budai Dalarda 100 tagu enekkara** conducted by **Sandor Szegho**.

The chorus musters a hundred male voices and while piano preludes and postludes are played, the singing itself is unaccompanied. The recording is strong and resonant, but not excessively amplified, and the performance is firm and broad,—happy balance between dignity and vigor. The songs (Hungarian national anthems) have never sounded more striking in any recorded version I have heard. Erkel's hymn in particular is exceedingly moving as sung here, even to one for whom the music has no associations and national significance.

Victor 22270 (D10, 75c) Waiting at the End of the Road, and Chant of the Jungle, sung by the **Revelers**.

The current Revelers' release is so unusually good that it deserves to be lifted out of the general run of popular record reviews. The singing is vividly typical of the disciplined style they have made famous, and the vigorous recording gives a fine presentation of their rich, dark tone qualities.

Columbia (Swedish list) 69000-F (D12, \$1.25) Bach: Ye Are Not of the Flesh and Youngdahl: Wake, Awake, sung by the **Augustana College A Capella Choir**, Sioux Falls, South Dakota, conductor by **Carl R. Youngdahl**.

The Bach chorus is a fine one, but the Augustana College Choir attacks it with more spirit than skill. The conductor's own piece is not of great interest. It too is sung with abundant vigor and no great attention to tonal qualities or dynamic nuances.

Vocal

Odeon 3286 (D12, \$1.25) Weber: Der Freischütz—Agatha's Aria ("Wie nahte mir der Schlummer"), sung by **Lotte Lehmann** with the **Grand Opera Orchestra**.

This is perhaps the best disk we have yet had from Madame Lehmann, as admirable as many of her earlier releases have been. The recording here gives a full and free exposition of her glorious voice and musicianly performance of the big aria from *Der Freischütz*. The orchestral accompaniment is unobtrusively skillful and both vocal and instrumental tone exceedingly attractive. One of the leading vocal recordings of the last several months.

Brunswick 90019 (D12, \$1.50) The Barber of Seville—Una voce poco fa, sung by **Gabrielle Ritter-Ciampi**, with orchestral accompaniment conducted by **Manfred Gurlitt**.

Two record sides give Rosina's cavatina freer space than the usual abbreviated one-part version. The new Brunswick vocal series maintains an unusually high accompaniment standard. The one here is no exception. The recording captures a natural veracity and realism of tone with no unpleasant sense of amplification, and the orchestral playing is very well turned. The day before this review is written I had the opportunity of hearing Mme. Ritter-Ciampi for the first time in concert, as soloist with the Boston Symphony in Debussy's *Blessed Damsel* and *Martyrdom of St. Sebastian*. She has what a friend described as a "still, small" voice, quite pure and pretty in quality, but rather too restricted in sonority for a large hall. It is better suited to recording; indeed it would be one of the first rank recording voices but for an inherent and marked unsteadiness. On this disk several phrases seem to end with an obtrusive click. The coloratura gymnastics are executed with grace and delicacy. The unpretentious and somewhat naive manner is pleasant, but hardly the exaggerated dynamic treatment of the trills. A note in the Boston programs speaks of Mme. Ritter-Ciampi's renown in Mozartian roles. Some recorded examples would be welcome.

Odeon 5189-90 (2 D12s, \$1.50) Boito: Mefistofele—Quartetto del Giardino (three sides), sung by **A. Cancato, M. Castagna, T. Ciniselli, and A. Righetti**, with **Chorus and Orchestra** conducted by **E. Panizza**; and **Faust—Serenata** (one side), by **F. Autori** with the **Grand Opera Orchestra**.

A typical Italian performance, good but not exceptionally so; well balanced, and in its more excitable moments sung with tremendous fervor. The music is not uncommonly interesting in itself, although the participants throw themselves into it with the utmost sincerity and intensity. For good Mefistophelean measure, the odd record side is devoted to the familiar serenade. The orchestral accompaniment is a skilful one, but Autori's bass is heavy to the point of unwieldiness, and the performance lacks the dramatic force of some of the existing phonographic versions.

Victor 7177 (D12, \$2.00) Schubert: Der Erlkoenig, and Ardit: Leggiero Invisible—Bolero, sung by **Ernestine Schumann-Heink**, with piano accompaniments by **Katherine Hoffman**.

The bolero is a re-recording of Victor 6367; Der Erlkönig of Victor 6273. It is several years since the acoustical versions were made, and Mme. Schumann-Heink naturally has lost much of her surety. The Schubert Song, a favorite on her concert programs, is negotiated with some difficulty and the performance of the light and airy bolero could certainly not be qualified by those adjectives. The contrast is the more marked when one remembers Onegin's dazzling record of the dance song. Schumann-Heink's greatness is too firmly established to be marred by a single disk at this late date, but one prefers to remember her by her splendid earlier recordings, or that impressive climax to her phonographic career,—the Wagnerian excerpts of more recent release. The accompanist is less cautious than most of her colleagues, playing with rather more gusto than care. The title of the bolero is given on the label as "Leggero Invisible." Is this a "simplified" spelling?)

Victor 1446-7 (2 D10s, \$1.50 each) Grey-Stothart: The Rogue Song, The Narrative, When I'm Looking at You, and The White Dove (from "The Rogue Song"), sung by **Lawrence Tibbett** with orchestral accompaniments.

Tibbett's first motion picture, Metro-Goldwyn-Mayer's "Rogue Song," has recently made its debut to the huzzahs of hysterical press agents and film reviewers. It is natural that records of the principal songs should find simultaneous release. Although I am one of the warmest admirers of Tibbett's fine voice and genuine talents, I must confess that I find these disks dubious evidence that he or any other opera star is "uplifting" the talkies. The recording and the accompaniments are thoroughly capable; I demur at the music itself and the manner Tibbett adopts for it. The pieces are highly artificially contrived, entirely lacking in the spontaneity that has redeemed many a far less pretentious theme-song, lacking even the insidious catchi-

ness which has made many another cling like a burr in one's mind. The Rogue Song and the Narrative are written on the immemorial model of robust, bombastic, 100% he-man baritone solos; the latter is diversified by parlando and even recited passages, to say nothing of gusty bursts of laughter. The two songs on the other disks are more lyrical, and Tibbett adapts his style rather neatly to their suavity. Here, too, his enunciation improves; in the other two pieces his words are largely unintelligible.

Victor (International list) 7178 (D12, \$2.00) **Andrea Chenier—Final Duet** ("Vicino a te"), sung by **Margaret Sheridan** and **Aureliano Pertile** with **La Scala Orchestra**, under the direction of **Carlo Sabajno**.

Sheridan and Pertile, now well established as a recording "team", let themselves go a bit in big closing scene of Andrea Chenier. The impending guillotine seemingly inspires them to a death song of even more than the average Italianate intensity. At times they candidly shout, and the recording is hard put to absorb such vigorous sound waves. But in contrast the orchestral tone is a model of restraint and clean-cut effectiveness, a broadly sweeping undercurrent that is far more exciting than the soloists' unreserved dramatics. Again the baton of Sabajno is unmistakable. With out and out devotees of Italian opera characteristically sung, the disk will be a sensational success. Even for more phlegmatic listeners there will be much to admire.

Odeon (German list) 10561 (D10, 75c) **Toselli: Serenata**, and **Leoncavallo: Mattinata**, sung by **Richard Tauber** with accompaniments by **Dajos Bela's Orchestra**.

The full force of Tauber's inimitable personality is evidenced by his talent in making palatable music and vocalisms that ordinarily have little or no attraction for one. Toselli's Serenade is still Toselli's Serenade when Tauber sings it; there is no attempt to disguise its sentimentality, he even enhances it by ending in falsetto. And yet the voice is so warmly colored, the manner so easy and charming, that they are impossible to resist. Again in the Mattinata he exerts the same sorcery. Dajos Bela's accompaniments are well modulated, and the maestro himself contributes a bland violin obbligato to the Leoncavallo song.

Odeon (German list) 85225 (D12, \$1.25) **Humperdinck: Am Rhein**, and **Loewe: Prince Eugen**, sung by **Gerhard Husch** with piano accompaniments.

Two German ballads sung in disarmingly frank and open manner. There is not much polish to the performances, but Husch's voice is a pleasing sturdy baritone and his singing refreshingly free from mannerisms.

Odeon (German list) 85225 (D12, \$1.25) **Barber of Seville—Cavatina di Figaro**, sung by **Ernesto Badini**; and **Manca un Foglio**, sung by **Righetti and Azzolini**, with orchestral accompaniments.

Badini gives the familiar Largo al factotum with considerable spirit, but rather pretentiously and with no great clarity or true brilliance. His voice is quite hard in quality. The baritone-basso duet on the other side fares better, quite effectively in fact. The unnamed orchestra provides deft accompaniments.

Brunswick 15215 (D10, 75c) **Lohengrin—Koenigs Gebet**, and **Der Freischuetz—Drinking Song** ("Hier im ird'schen Jamm'erthal"), sung by **Michael Bohnen**, with orchestral accompaniments.

The King's Prayer is broadly sung, but there is a lack of perfectly steady sustained tone. The orchestra might advantageously be much more sonorous. But the Drinking Song—a rollicking air—comes off with far greater effectiveness. Bohnen sings it with fine gusto and in excellent voice,—a lively and exhilarating performance.

Church Music

Victor Masterpiece Set M-64 (6 D12, Alb., \$9.00) **Stainer: The Crucifixion**, A Meditation on the Sacred Passion of the Holy Redeemer, sung by **Richard Crooks**, **Lawrence Tibbett**, **Wilfred Glenn**, **Frank Croxton**, and the **Trinity Choir**, with organ accompaniment by **Mark Andrews**.

Sir John Stainer (1840-1901) was one of the leading British composers of church music, best known by the

"sacred cantata" here recorded. Its release is seasonal, for the music is widely performed around Easter-time. Crooks and Tibbett, both experienced in oratorio as well as operatic singing, have the principal parts, competently assisted by Andrews and the Trinity Choir. The performance conforms accurately to the accepted oratorio models; it is clear, well balanced and recorded, but so highly formalized that one seldom is struck by the ring of perfect sincerity and fervor.

There is another recorded version, issued by the English Columbia Company, with Robert, Easton, Francis Russell, the B. B. C. Choir, etc., recorded in Central Hall, Westminster. Not having heard it, I am unable to make any comparisons.

Victor Masterpiece Set M-69 (2 D12s, Alb., \$4.50) **Gregorian Chant—Ordinary of the Mass**, sung by the **Pius X Choir**, College of the Sacred Heart, New York City, under the direction of **Justine B. Ward**. Intonations by the **Rev. Vincent Donovan, O. P.**; organ accompaniments by **Achille Bragers**.

Part 1. Kyrie—In Festis B. V. M. No. 2 (Alme Pater) Mode I; Gloria—In Festis B. V. M. No. 1 (Cum Jubilo) Mode VII, Kriale, Solesmes edition.

Part 2. Credo No. 1, Mode IV.

Part 3. The Prose of the Mass (Praefatio Communis); Sanctus and Benedictus—In Festis B. V. M. No. 2 (Cum Jubilo) Mode V.

Part 4. Pater Noster: Agnus Dei—In Festis B. V. M. No. 9 (Cum Jubilo) Mode V; Ite Missa Est—In Festis B. V. M. No. 2.

Perhaps it is my unfamiliarity with Gregorian music that rendered me so extraordinarily susceptible to the charm of these remarkable records. After the patternized and sweetened melodiousness of so much church music (Stainer's is exceedingly characteristic), this fresh, spontaneous fount of pure melody came as a delightful and refreshing surprise. I regret that I am unable to write authoritatively about the music itself. The Victor advance list states that this recorded performance has the endorsement of the Society of Saint Gregory and many leaders in the movement for the Propagation of the Gregorian Chant. Perhaps some one among the readers of the magazine can provide some detailed information. About the performance itself, however, I have no hesitancy in speaking, and in the warmest terms. The choral singing is as fine as anything I have yet heard on records; the soprano tone in particular literally floats in the air. Such unforced and unaffected vocalization is rare indeed, and its attractiveness is in direct proportion to its ease and naturalness. Equal praise should go to the organist, whose accompaniments are a model good musical taste. Mrs. Ward and the Victor engineers are to be congratulated on a recorded ensemble performance that ranks with the very best balance, musicianship, and sheer musical beauty.

Victor Album C-7 (2 D12s, 2 D10s, Alb., \$5.50) **Christian Science Hymns** by **Claude E. Saunier**, organist, and **Florence Middaugh**, contralto, recorded at the **First Church of Christ, Scientist**, at Boston, Mass.

Mr. Saunier plays a medley of hymns on one side of No. 4171 and Shepherd Show Me How to Go on the other. Miss Middaugh sings Oh! Gentle Presence and Saw Ye My Saviour on 9629, O'er Waiting Harpstrings of the Mind and Love on 9630, Oh, He Whom Jesus Loved Has Truly Spoken and The Strangers of Galilee on 4172, all to Mr. Saunier's organ accompaniments.

The recording is quite good and the conventional church organ playing and singing are well represented. Christian Scientists will find the album particularly valuable in that they were made in the Mother Church and that many of the hymns are Mary Baker Eddy's own.

O. C. O.

Light Orchestral

Odeon 3285 D12, \$1.25) **Komzak: Night-Life in Vienna**, played by **Dajos Bela's Orchestra**.

Komzak is one of the masters of the lighter Viennese idiom, and while his melodic invention is by no means distinctive, his music has the authentic swing. The recording is good, but the orchestral tone is a little below the

usual Bela standard, and the performance as a whole hardly representative of his best work.

Columbia G-5021-D (D12, \$1.25) Moszkowski: Serenata, played by **Dajos Bela's Orchestra**, and **Tosti: Ideale**, played by the **Dajos Bela Trio** (Dajos Bela, Gregor Piatigorsky, Karol Szreter).

Dajos Bela and various of his associates are in exceedingly bland mood for these familiar salon bon-bons. The recording is highly resonant, but the prominent solo violin in the *Serenata* and both violin and 'cello in *Die Ideale* are unashamedly unctuous.

Brunswick 20096 (D12, \$1.00) Handy: St. Louis Blues and Beals Street Blues, played by **Louis Katzman** and the **Brunswick Concert Orchestra**.

No matter in what guise they return, Handy's meisterwerke are always welcome. Mr. Katzman (arranger as well as conductor, I imagine) gives himself a free hand with these versions and the many "effects" range from the conventionally clever to the downright brilliant. They are hot with a vengeance, but Katzman keeps the performances well within concert bounds, and the magnificent recording plays a large part in making this a striking disk. I object strenuously, however, to the affected crooning of the vocal chorister. One of the most interesting features of both sides is the neat use made of transitions to double time and back again.

Victor 36003 (formerly 68789) (D12, \$1.25) Kalman: Sari Waltz and Oscar Strauss: Waltz Dream, played by **Nathaniel Shilkret** and the **International Novelty Orchestra**.

The current revival of Sari with Mitzi leads to the reissue of Shilkret's record of the famous waltz, coupled with a selection from Oscar Strauss' *Waltz Dream*. The recording still sounds capable enough, but the playing is decidedly heavy-handed, the bass is over-ponderous, and the essential buoyancy is lacking.

Victor (International list) V-50020 (D12, \$1.25) Ritter: Echoes from the Volga, played by the **Mandoline Concert Orchestra**, conducted by **Th. Ritter**.

This appears to be a competent mandoline ensemble, although its playing is by no means comparable in brilliancy and variety with that of an Italian ensemble whose records appear occasionally. The music is a typical potpourri of familiar Russian tunes with the inevitable Boatman's song conspicuously present. The performance is well-turned but in no-wise exceptional.

Victor (German list) V-56040 (D12, \$1.25) In einer kleinen Konditorei—Tango, and Ilona Tango, played by **Marek Weber's Orchestra**.

Pleasing, easy-going concert tangos, distinguished by some very attractive celesta playing.

Odeon 3288 (D12, \$1.25) Lamar: Court Dances—Waltz, and Waldteufel: The Skaters—Waltz, played by **Dajos Bela's Orchestra**.

The performances are forthright and spirited, vigorously recorded, not too smoothly turned. Lamar's Hofballtänze waltz is less familiar than Waldteufel's but scarcely less pleasing a composition. It is the more interesting side, as there are other recorded versions of *The Skaters* that are more smoothly and less methodically done than this.

Odeon 3560 (D10, 75c) Schirman: Echoes from Russia, played by **Dajos Bela's Orchestra**.

A potpourri of Russian airs after the familiar models, with the Volga Boatman's song again squeezed dry. Yet it is rather more pleasing than most, due to the restraint and nice tonal qualities of the performance.

Odeon 3561 (D10, 75c) Silesu: A little Bit of Love, and Kloss: Mother Dear, played by the **Odeon Concert Orchestra**.

Both pieces are on the very slight salon order, but the arrangements are done with some ingenuity and the performances are quite attractive in a smooth way.

Odeon 3558 (D10, 75c) Steimke: Butterflies, and Rathka: Wedding of the Marionettes, played by **Dajos Bela's Orchestra**.

The pieces are sub-titled intermezzos, although I imagine

that divertissement would be the better term, for they are characteristic bits of light ballet music. While frankly slight in substance, they have more gracefulness than most salon music of similar type and Dajos Bela gives them dapper performances. The recording is somewhat above the average.

Odeon 3559 (D10, 75c) Ines and Mubeh Tangos, played by **Dajos Bela's Orchestra**.

Here we have Dajos Bela's tango ensemble with its mastery on the piano and accordion, all in their best form. Both pieces have a fine slow swing. Ines is the more attractive, but Mubeh—a Turkish or Egyptian tango apparently—is the more unusual. Anyone familiar with some of the earlier releases in this series will need no recommendation to this coupling.

Victor (International list) V-27 (D10, 75c) Night on the Volga, and Sinful and Sweet Tangos, played by **Marek Weber's Orchestra**.

Weber's tango performances are ordinarily much more conventionalized than those of Dajos Bela, and the quasi-seductive *Sinful and Sweet* piece is a typical example. *Night on the Volga*, however, is very much in the characteristic style of the other orchestra and it contains some very dapper touches that make it nearly if not fully as good as Bela's best work.

Band

Brunswick 4686 (D10, 75c) King Cotton and Jolly Copper-smith Marches, played by the **Century of Progress Band** conducted by **Max Bendix**.

The "Century of Progress Band—Maestro Max Bendix conductor" is described as the Official Band of the Chicago World's Fair, 1933. Its releases are begun in good time! Apart from somewhat abrupt and excessive contrasts, the performances are well-turned and not lacking in festive spirit. The recording is not very powerful and a higher degree of amplification would have added very considerably to the disk's effectiveness.

Victor (Italian list) V-12105 (D10, 75c) Saluto alla Bandiera ("Sono Italiano . . .")—March, and Marcia del Reggimento S. Marco, played by the **Corpo Musicale della R. Marina Italiana**.

This is the best Italian march disk of its type I have yet heard. The pieces themselves are more interesting than the most of their kind and the performances are vigorous, unexaggerated, darkly colored, and resonantly recorded.

Victor (International list) 26001-2 (2 D12s, \$1.25 each) Bizet (arr. Createore): Pearl Fishers—Selection, played by **Createore's Band**, with incidental solo by **Pauline Talma**, soprano.

Excellent recording and crisp intense playing combine to make disks of old-time Createore brilliance. The fine stormy tuttis, ferocious drumming, and deft wood wind work are the high points, with less attractive digressions in the way of Italianate trombone and trumpet solos, and an unrestrainedly emotional soprano aria.

R. O. B.

Popular Vocal and Instrumental

The lists this month seem scantly than usual, but the varying release dates of the different companies may account for it. The February 25th release of **Okeh** disks has not reached me in time for review, and I do not believe the full month's **Columbia** list is at hand. At any rate the "A" group is small and not especially significant. The **Revelers** have an unusually fine coupling in *Waiting at the End of the Road* and *Chant of the Jungle* (**Victor 222-70**), and for contrast with their smooth, highly developed technique, there is a singular disk of negroid vocalization in free, vigorous, and primitive manner—I Ain't Got Nobody and Somebody's Wrong, sung by the **Monarch Jazz Quartet** (**Okeh 8761**). Harry Richman has forsaken the re-

cording lists for the public press, but he is on hand this month with two releases, containing what is probably his best phonographic work. **Brunswick** 4677 couples Puttin' on the Ritz and There's Danger in Your Eyes, the first of which is sung with magnificent aplomb and in a big, vibrant voice, resonantly recorded. The latter is more lyrical and much less effective. Singing a Vagabond Song and With You (**Brunswick** 4678) offer a similar contrast: the former has a good swing and big tone (also a Jolsonish interlude) and the latter is in more lyric and "intimate" style. Earl **Burnett's** orchestra provides unusually effective accompaniments. **Victor** brings back the **Duncan Sisters** after a long phonographic absence in hits from their current movie—Hoosier Hop and I'm Following You (22269). The Hop is a lively affair with much rhythmic repartee and very deft accompaniments, while the song waxes more sentimental albeit to rather jazzy yodel obbligatos at times. **Columbia's** contribution is a novelty Southern release mustering the leading backwoods fiddlers on its roster: **McMichen, Puckett, Stokes**, etc. Their combined talents are exerted in a sketch called a Night in a Blind Tiger, which includes an impromptu old time fiddlin' contest among other entertainment of more varied nature (**Columbia** 15503-D). One more disk deserves to be singled out from the rank and file, Edith **Wilson's** songs from Hot Chocolates (**Brunswick** 4685)—a very sad and plaintive Black and Blue, and an intense, yet unforced, My Man is Good for Nothing But Love. In both the orchestral playing is very catchy.

Brunswick: Marion **Harris** does well with heart-touching ballads, My Fate is in Your Hands and Nobody's Sweetheart, sung in a nice voice and tender manner, that never becomes over-done even when the inevitable recitative appears. There is an interesting vivacious interlude in the later piece (4681). Frank **Munn** has a good voice but his versions of Shepherd's Serenade and Charming are far too slow and overweighed (4683). **Al and Pete** are mildly animated in I Lift Up My Finger and I Say Tweet Tweet, coupled with some easy going melodizing of That's Why I'm Jealous of You (4645). **Cotton and Morpheus** offer a singing variant of the Black Crows', Amos 'n' Andy style in a peppy H'lo Baby and Tain't No Sin (4667). Frank **Marvin** sings catchy ballad versions of Frankie and Johnny (a variant) and I'm Ridin' the Blinds on a West Bound Train (400). Dick **Reinhart** offers a couple of unusually good ballads in Rambling Lover and Always Marry Your Lover, sound philosophy and moral admonitions couched in quaint versification and sung in a poignant and very pleasing voice (386). Maurine **Dyer** sings two of Mary Pickford's favorite hymns—His Eye is on the Sparrow and I Love to Tell the Story (4242). Eddie **Millers** Good Jelly and Freight Train blues are not very interesting, but the pianny accompaniments more than atone in that respect (7133).

Okeh: Irving **Kaufman** and William **Dutton** are the conventional songsters, the former with Dough Boy's Lullaby and There Will Never be Another Mary (41363), and the latter with Molly and Can't You Understand (41357). Best of the race releases is Lonnie **Johnson's** Baby Please Don't Leave No More (8754), and of the Southern list, Stan **Davis'** touching ballad of the Boy Who Stuttered and the Girl Who Lipped (45401).

Columbia: William A. **Kennedy** sings Maureen Mavoureen and At the End of an Irish Moonbeam with much feeling and the smooth sweetness so highly characteristic of Irish tenors (2083-D). Charles **Lawman** has a fine vibrant voice and pleasing manner for West Wind, but the coupling—Wrapped in a Red Red Rose—is more sentimental and less effective (2086-D). James **Melton** and George Dewey **Washington** are in their usual form, one with Shepherd's Serenade and the Sacred Flame (2084-D), and the other with High Water and Dreary Night (2085-D). Best of the ballad disks is 2091-D, whereon Frankie **Marvin** is heard in yodel-embellished versions of Slue Foot Lou and I Don't Work for a Living. For novelty there is a canary record, a concert by Joe **Belmont's** Group of Real Feathered Songsters, who warble artlessly to quiet piano accompaniments by Robert Hood **Bowers** (2094-D).

Victor: Welcomes **Lewis** knows the art of singing sentimental songs in poignant but not unpleasantly lachrymose

manner, and her I Still Go On Wanting You and I Don't Want Your Kisses If I can't Have Your Love (22257) are good examples. **Miller and Farrell** harmonize sweetly in Congratulations and more sprightly in That's Why I'm Jealous of You both with Andy **Sannella's** steel guitar solos featuring the accompaniments (22277). Chick **Endor** has a nice unforced vivacity in his singing of Sunny Side Up, and the accompaniment is praiseworthy brisk, but You Do Something to Me is given less interesting performance (22274). Johnny **Marvin** also gets good animation into With You and Have a Little Faith in Me (22273). Dennis **King** waxes dramatic in Nichavo! and If I Were King, but while both performances are given with considerable verve, there is little real breadth or vigor of tone (22263). Franklyn **Baur** does well in smoothly lyrical versions of Through! and With a Song in My Heart (22281).

Dance Records

Exhibit A for March is **Okeh** 41361, whereon Joe **Venuti's** **Blue Four** play Running Ragged and Apple Blossoms after a fashion that will melt the heart of the hot jazz addict and pop the eyes of laymen. Running Ragged was issued in England with the appropriate sub-title, Bamboozlin' the Bassoon, but while a gay bassoonist does exceedingly well by that cadaverous but versatile instrument, it is Joe's own fiddling that bears off top honors. Again in the piece on the other side he shines, and there there is infinite feeling as well as astonishing dexterity and diabolical ingenuity. It is a joy to hear again Venuti and his fellow masters of hot jazzology at their best. In the less torrid field of straight dance music **Waring's Pennsylvanians** lead the pack with a varied assortment of fine playing. An invigorating performance of the catchy Navy Blues is coupled with an amusing and skillful Alma Mammy (one of the best novelty pieces in months) on **Victor** 22254. Cryin' for the Carolines and Have a Little Faith in Me (from "Spring is Here") are done in symphonic fashion, the former with considerable ingenuity, particularly in the double-time cross-rhythmed chorus, and the latter with excellent tonal qualities (22272). For good measure Waring does a fine vivacious H'lo Baby, resonantly recorded and boasting a good chorister, on the other side of Shilkret's rather sentimental Until Love Comes Along (22266).

Brunswick, however, is entitled to some sort of team prize on the basis of the large number of first rate disks. (I do not write unusually large number, for this admirable state of affairs is by no means uncommon with the Brunswick lists). Without attempting to list them in even approximate order of merit there are: Herman **Waldman's** infectiously brisk performance of Marbles, coupled with a more songful Waiting (4649). Fred **Hamm's** springly staccato version of Remarkable girl and a sprightly amusing We Love Us (4689). The **Colonial Club** is at its best in bits from "Fifty Million Frenchmen"—You've Got that Thing and Find Me a Primitive Man, with highly effective chorusing by Dick **Robertson** and Libby **Holman** respectively (4666), but it also does well in sturdy coupling of hits from "Heads Up"—My Man is On the Make and Why Do You Suppose (4554). Irving **Mills' Hotsy Totsy Gang** is in good energetic form in Manhattan Rag and What Kind a Man is You; the former is less striking than Trumbauer's superb performance of a few months back, but the latter is distinguished by a fine free flexible melodic line of more than ordinary interest (4641). Hal **Kemp** does a sturdy version of Navy Blues and a sprightly H'lo Baby, the former coupled with a songful, indistinguished Romance (4674), and the latter with a vivaciously spirited My Little Honey and Me (4674—one of the best). Ray **Miller** is the hardest worker of the month, turning in no less than four double disks, all maintaining a good standard. The best is perhaps Finesse, a lively rippling Nola,

well orchestrated, and coupled with *Funny Dear* on 4675. In a *Kitchenette* and *That's Where You Come In* (4682) are smooth and less vigorous than the rest. *Hoosier Hop* and *Nobody's Using It Now* have a good easy going swing and fine sonority (4687), and *Ain't You Baby* and *Harlem Madness* boast similar merits, plus better than ordinary choruses (4692). Ben **Bernie** is almost equally energetic with three records, but his playing is less outstanding: *The One Girl* and *West Wind* (4662, *Singin' in the Bath-tub* and *Lady Luck* (4610). *Cryin' for the Carolines* and *Have a Little Faith in Me* (4665). Tom **Gerun** is heard in characteristically quiet performances of *Dream Lover* and *Love Parade* (4628). Abe **Lyman** is very rich and vibrant in *Sally* and smoothly lyrical in *If I'm Dreaming* (4657). Lloyd **Huntly** does well with *Robison's great Head Low* and less well with *Same Old Moon* (4643). Tom **Cline** couples fair versions of *Miss Wonderful* and *Somebody Like You* (4576). Henry **Lange** plays a catchy, highly danceable *Somebody Loves Me*, but his *China Boy* is less distinctive (4478). George E. **Lee** is a new-comer, I believe. His is a colored band obviously and it does well with an easy-going *Ruff Scufflin'* and that singular opus—*St. James Infirmary* (4684), showing to less advantage in *Passo Street* and *If I Could Be With You* (7132). Al **Goodman's** performances of *Mary* and *Lonesome Little Doll* are marked by his usually firm, sonorous treatment, although the latter—a typical nola—is perhaps somewhat inflexibly played (4623). Finally there are Meyer **Davis** and Jesse **Stafford**, the former with *If I Had My Way* and *There Must Be Somebody* (4603), and the latter with *Prep Step* and *My Sweeter Than Sweet* (4629). none of which is exceptional.

Turning to **Okeh**, we have conventional fare from the **Carolina Club** in a fervent *I'd Like to Be a Gypsy* and a slow sad *Hangin' On the Garden Gate Sayin' Goodnight* (41385); and again in a nice version of *Under a Texas Moon*, coupled with a swinging *I'm Following You* by Arthur **Schutt's** Orchestra (41360). **Schutt** is also heard in *Have a Little Faith in Me* and *Cryin' for the Carolines* (41359)—fair but somewhat stolid performances. while the **Carolina Club** pops up for a third time with 41356, coupling *I've Got to Have You* and *Waiting for That Thing Called Happiness*. For hotter fare there is Louis **Armstrong's** intense, heart-rending performances of *I Ain't Got Nobody* and *Rockin' Chair* (8756), and a good coupling of *Lazy Duke*—a singular piece—by the **Harlem Footwarmers** (Ellington's band, I should hazard) and a lively, shrill *Savoy Shout* by Luis **Russell**.

The **Columbia** list available in time for review its brief (I imagine there is to be another for this month), but it is consistently good. Ted **Lewis** leads, as usual, with some marvellous clarinetting in a fine performance of *You've Got That Thing*, coupled with the most interesting version on *Harmonica Harry* (2088-D). *Harry* has an excellent opportunity to display his skill and goaded by Ted's exhortations he quite surpasses himself. The **Seven Gallon Jug Band** is a new one to me: its playing is characterized by a tremendously heavy basic beat, but its *What if I Do* and peppier *Wipe 'Em Off* are interesting pieces (2087-D). The **Seven Hot-Air Men** do well with *Navy Blues* and *Harlem Madness* (2092-D). spontaneous energetic playing featured by some ingenious effects and neat piano work. Ben **Selvin** offers a fetching version of that odd but gay song, *Tain't No Sin*, coupled with a less striking *Funny Dear* *What Love Con Do* (2096-D). Will **Osborne** plays and sings plaintively in sad but sweet performances of *Mary* and *The Language of Love* (2093-D). Fred **Rich's** performances of hits from *Bitter Sweet* are monotonous, lacking clarity of outline and any real feeling (2090-D), but **Lombardo's Royal Canadians** are as smooth and pleasingly songful as ever in *Under a Texas Moon* and *Can't You Understand* (2089-D).

The **Victor** list boasts only one **Reisman** release this month, but it is highly typical of his best work, coupling a pleasant easy going *She's Such a Comfort to Me* with a

fine performance of Cole Porter's remarkable song, *What is This Thing Called Love* (22282). The singular beginning, the fine trumpet and banjo work, and the striking chorus all deserve warm praise. George **Olsen** plays excellent versions of *Mona* and *I'm On a Diet of Love* (22259), featuring unusually good vocal choruses sonorous yet springy playing, and a prominent bass part. Johnny **Johnson** offers his customary full-blooded, vigorous playing in *That's Why I'm Jealous* and *Kiss Me My Sweetheart* (22260). Wayne **King** is heard in pleasing versions of *Wrapped in a Red Red Rose* and *Put a Little Salt on the Bluebird's Tail* (the music of which is not as mawkish as the titles) (22256). **Ohman and Arden** are heard in firm assured performances of *Nina Rosa* and *My First Love* (22276), and a more colorless *Should I?* (22255—coupled with the **High Hatters'** lilting *Bundle of Old Love Letters*). The **High Hatters** are heard again in *What Would I Care*, coupled with Ben **Pollack's** thumpingly vigorous, but somewhat haphazard performance of *Keep Your Undershirt On* (22267). **Pollack** plays *I'd Like to Be a Gypsy* on the disk containing Ted **Fiorito's** richly smooth *Under a Texas Moon* (22252), while **Fiorito** and the **Coon-Sanders** Orchestra share opposite sides of 22262, the former with a slow, rich *Molly*, and the latter with *Alone in The Rain*, a sweeter performance than is this band's wont. **Shilkret's** best disk is 22276, coupling well-rhythmed hits from "*Sons O' Guns*"; his *Rogue Song* and *When I'm Looking at You* appear on 22258. Rudy **Valee's** contributions are *Mary* and *Gypsy Dream Rose* (22261). From the Southern lists one might cull V-40204 and V-40182, the former coupling Phil **Baxter's** resonant *Honey Child* and *I Don't Love Nobody But You*, and the latter displaying the rich style of Blue **Steel's** Orchestra in a slow waltz—*Another Night of Happiness*—and an energetic fox trot—*Are You Lonesome*—distinguished by piano work and some curious choral ejaculations. The current appearance of "*Hit the Deck*" in the talking movies gives the Victor Company a welcome excuse to re-issue the fine record of *Hallelujah* and *Sometimes I'm Happy*, the former played by **Shilkret** and the latter by Roger Wolfe **Kahn** (20599).

—Rufus.

Foreign Records

International. Disks reviewed under the regular classifications include those by **Creatore's Band**, Marek **Weber's** Orchestra, **International Novelty Orchestra**, **Vienna Philharmonic**, **Mandolin Concert Orchestra**, **Hubay, Sheridan and Pertile**, **Schmalstich** and a **Concert Orchestra** (Victor), the **Catterall String Quartet** (Columbia), and **Dajos Bela's** Orchestra (Odeon). In addition, there are accordion solos by Nicholas **Hope** (*Old Favorites—Odeon* 3556), **Pietro** (*Wedding of the Painted Doll* and *Dengozo—Victor* V-37, and **Frosini** (*Fragrant Flowers* and *Dizzy Accordion—Victor* V-32). **Columbia** re-issues Jacques **Jacobs'** coupling of *Espana* and *Estudiantina* waltzes (59063-F), and lists a new waltz coupling by the **Colonial Orchestra**, *Valse Barcarolle* (*Tales of Hoffman*) and *The First Kiss* (59061-F). The remaining **Victors** are **Morino's** violin solos (*My Song of the Nile* and *Pagan Love Song—V133*), acorino solos by Fred **Brano** (V-31), sturdy waltzes by the **Victoria** Orchestra (*That Naughty Waltz* and *Mona Lisa—V-30*), and the **Victoria** Quintet's *Chant of the Jungle* and *Tip-Toe Through the Tulips* (V-36).

Arabian. Sakina **Hassan** sings a two-part popular song on **Columbia** 31-X, and an instrumental trio plays on 32-X.

Arcadian-French. Armadie **Ardoine** plays a waltz and two-step on **Columbia** 40511-F; Patrick (Dak) **Pellerin** sings popular songs on **Okeh** 45409 and 45410.

Bohemian. **Columbia** lists comic sketches on 152-F and dances by the **Muellerova Kapela** on 153-F.

Croatian-Serbian. There are "sketches from life" on **Victor** V-3037, V-3038, and V-3041; **Nilica Bosnjakovic** sings on V-3039, and **Radosavljevic** on V-3040. **Columbia** features Easter songs on 1154-5-F, a sketch on 1153-F, and folk songs by the **Miskovich** Tamburicza orchestra on 1152-F.

Finnish. The leaders are folk songs by Tom Vehkoaja on **Columbia** 3136-F, and dance music by the Laine Top-pila Orkesteri on **Victor** V-4063.

French. **Victor** has two winners in V-5513-4. On the form Willy **Tubiana** sings **La Marseillaise** and Marche Lorraine to choral and orchestral accompaniments (conducted by **Diot**), good robust performances, with commendably clear diction. On the latter the **Orchestre Français**, which is a concert band, plays a Marche Arabe and La Toulousaine with fine verve and very pleasing tone,—a very attractive band record. Mlle. Loulou **Hegoburu**, of the Mogador theatre sings comic songs on V-5512.

French-Canadian. **Columbia's** feature release is a four-part Valse Lancier Quebec, played by the **Ensemble Columbia** with calls by A. Garneau (34226-7-F). **Victor's** are Donat **Brunet's** French versions of popular songs (Am I Blue, etc.) on V-5070 and V-5073.

German. **Odeon's** Richard **Tauber** and Gerhard **Huesch** disks are reviewed elsewhere under "Vocal." The others led by a piccolo-flute duets (Die Grasmücken and Die beiden kleinen Finken) played with dexterity to brisk orchestra accompaniments on 10563. **Columbia's** leaders are songs and marches by the **Saxophon Orchester Dobbri** (G-55184-F and G-55191-F) and songs of the Rhein by George **Gut** (55192-F). The majority of the **Victor** releases are listed also under international. In addition there is a fine Ilona In einer kleinen Konditorei tango coupling played by Marek **Weber's** Orchestra (V-56040), and marches by the **Deutschmeister-Regimentskapelle** on V-6057.

Greek. The following might be singled out for mention: songs by **Nasilakou** on **Odeon** 82555, Eastern hymns by an unaccompanied **Church Choir** on **Victor** V-8013-5), and instrumentals by the **Columbia** Greek Orchestra on **Columbia** 56174-F.

Hebrew-Jewish. **Columbia** is alone with instrumentals by the **Columbia** and **Lichenstein** orchestra (8205-6-F) and a monologue by **Jehuda Bleich** on 8204-F.

Hungarian. Best of the lot is **Victor's** choral record, reviewed elsewhere, followed by pieces by the **Banda Marci** on **Odeon** 12056 and **Columbia** G-10214-F.

Italian. **Brunswick's** featured disks are 58203, marches by the **Banda Presidiara del Corpo D'Armata di Milano** (conducted by Cav. A. Lizzi), 58198, dance songs by Gilda **Mignonette**; 58210, Sicilian songs by Rosina **Gioiosa**. The **Granda Banda di Milano** stars in very resonant, powerfully played marches for **Odeon** (9488). **Columbia** continues its operatic series with excerpts from Boheme and Cavalleria Rusticana by **Scacciati** and **Arangi-Lorbaridi** (to be reviewed next month). **Victor's** leader is the band record reviewed elsewhere. All the companies issue numerous popular song and comic sketch records in addition.

Lithuanian. **Columbia** issues comic songs by **Vanagaitis** (16154-F) and popular songs by **Menkeluniute** and **Stan-kunus** (16155-F). **Victor** features a lively polka coupling by the **Victor Lithuanian** Orchestra (V-14028).

Mexican. **Brunswick** lists dances by the Orquesta de **Villalobos** (40898) and songs by Arturo **Larios** (40894), **Guerra y Guerra** (40895), **Rosales y Lopez** (40896), **Luna y Bensor** (40897), and **Lune y Montalve** (40900). **Columbia** issues five vocal disks (2905 to 3810-X), plus a long list of re-recordings in the "C" series. **Odeon** extensive release is topped by 16651-2, respectively dances by the **Banda Chihuahua** and recitations by Horacio **Archilla**. The **Victor** feature is a ten-inch Red Seal, **Margaritas** (Del Moral) and **Flor de Mayo** (Talavera), sung in somewhat emotional

style by Alfonso Ortiz **Tirado** to excellent pulsing orchestral accompaniments conducted by J. **Briceno**. Mention should also go to hits from Rio Rita sung by **Margarita Cueto** (46680), waltzes by the Orquesta **Internacional** (46-560), and a two-part Aires Andaluces played by the **Banda de Policia de Mexico** (46561).

Persian. **Columbia** issues three vocal disks by Muresa Daniels, Iram **Dowleh**, etc., (42008-8-F and 82001-F).

Philippine. Urbano A. **Zafra** plays guitar solos on **Columbia** 3910-X.

Polish. **Odeon** 11457-8 contain dance music; **Columbia** features Easter songs by the Kwartet **Antoniogo** with organ accompaniment (18373-F); **Victor's** headliner is an Easter Sketch by Pawel **Faut & Co.** (V-66005).

Porto Rican. The **Plenaros Surenos** play dance music on **Brunswick** 40901-3: **Los Jardineros** sing on **Odeon** 16621, and the **Cuarteto Puerto Rico** sings on **Odeon** 14001.

Portuguese. **Columbia** and **Victor** are alone, the former with songs by **Menano**, **Magalhaes**, and **Macieira** (G-1091-3-X), and the latter with songs by **Goes**, **Guerra**, and **Rodrigues** (33301-5).

Roumanian. The best disk is **Victor** V-19013, coupling a recitation (Transylvania's Pleading) by Emil **Ciuciani** and an attractive quaiiss-folksong by G. **Stefanovici** of the Opera Romana.

Russian-Ukrainian. One might single out **Odeon** 15124,, songs by Kilia **Negin**; **Columbia** 20798-F, potpourris by the **Russkyj Orkestr "Moskva"**; **Victor** V-21023, dances by Dimitri **Kozel's** orchestra.

Scandinavian. The outstanding release is **Victor** V-15009, whereon the **Handelsstandens Sangforening** (conducted by Leif **Halvorsen**) sing unaccompanied versions of Grieg's Den Store Hvide Flok and Reissiger's Höstandagt.

Spanish. Special mention should go to the following on the extensive **Brunswick** list songs by Jose **Moriche** (408-77, 40862). Rodolfo **Hoyos** (40864, 40876, 40863), and Pilar **Arcos** (40875, 40879), and instrumentals by the **Marimba Salvadorena Brunswick** (40860, 40883), and **Los Floridians** (40899). From the **Cictor** list, one might select the disks by **Cueto** and **Pulido** 46555, 46551, and especially 46568) as the best, followed by popular hits in Spanish versions by **Bohr** and **Albani** (46580 and 46668).

Turkish. **Victor** releases three ten-inch Red Seals, songs by **Ovrik Effendi** on 4178-9, and a song and instrumental solo by **Mahmoud Bey** and **Zournadji Emin Effendi** respectively on 4177. **Columbia** lists popular songs by **Gu-zide Hanoum** (40023-F and **Haffouz Burhan Bey** (81008-F).

I find that I have skipped the extensive **Irish** lists from both **Columbia** and **Victor**. The former includes songs by **O'Doherty** (33395-F and 33386-F), **Mattie Haskins** (33387-F), **Mullan** (33388-F), **Ahern** (33392-F), and **O'Nolan** (33390-F; instrumentals by John **Griffin** (33391-F), **Morrison** (33393-F), and **Ennis** (33394-F). The later includes songs by **Kennedy** (V-29071), **Sheridan** and **Griffin** (V-29072), **Flanagan Brothers** (79127), **Colin O'More** (21178 and John **McGettigan** (V-29019): instrumentals by John **Sheridan** and his boys (V-29075, **Sullivan's Shamrock Band** (V-29074 and V-29029), **Murphy** (V-29073), and **Sam Nolan's Dublin Orchestra** (21479).

S. F.

The picture on the front cover of this issue is of Lt.-Comm. John Philip Sousa, the "March King," published in connection with the current release of his Stars and Stripes Forever and El Capitan marches by Dr. Stokowski and the Philadelphia Orchestra (review on page 206). This is the first instance of Sousa's marches being recorded by one of the leading symphony orchestras.

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INSTRUMENTAL

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 organ in Germany—by ALFRED SITTARD
- 15217 { SOUVENIR (Drdla)
 LA GITANA—Old Gypsy Song (Kreisler)
 Violin Solo by MAX ROSEN—Richard Wilens at the Piano

VOCAL RECORDS

- 15218 { MA CURLY HEADED BABY—Plantation Song (Clutsam)
 MARIE TIFFANY, Soprano—with Orchestra
 CARRY ME BACK TO OLD VIRGINNY (Bland)
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